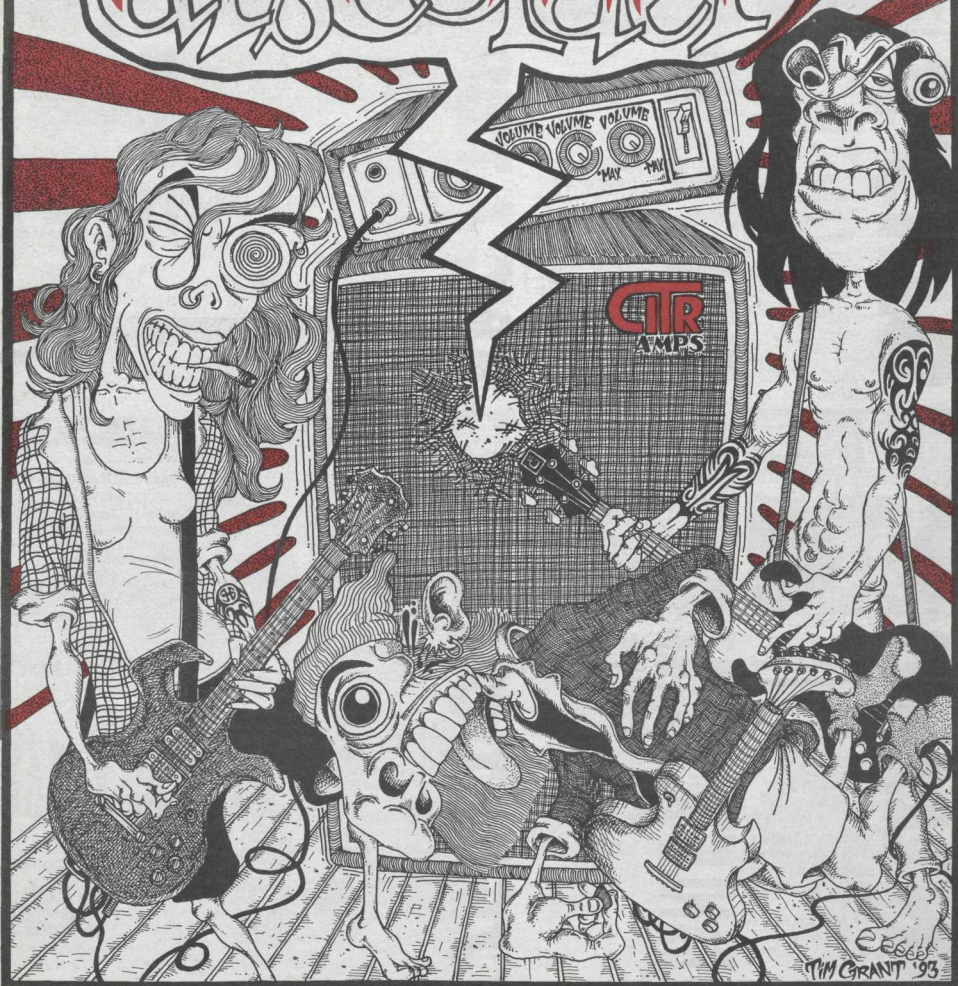


disorder





BLISS

Grafted to an Elbow

Music, the instant you hear it, becomes familiar and then it's too late.
cs/cd

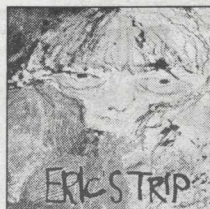


PHLEG CAMP

Ya'red Fair Scratch

"Still the tightest bunch around, they offer a streamlined variation on what the Fall must have meant when they screeched 'Totally Wired!' so many years ago. ...Bring on that album!"

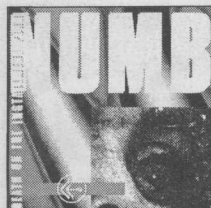
• Exclaim
cs/cd



ERIC'S TRIP

Songs About Chris e.p.

Eric's Trip's best piece so far. Includes 'Sloan Song' & 'Listen'.
7"/cd single



NUMB

Death on the Installment Plan

"NUMB makes soundtracks for the horror movies in your head."

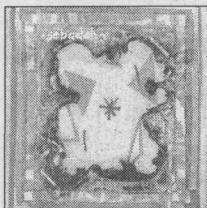
- Rockpool
- "...compressed and corrugated, assimilated to a grainy eroded rock."
- Melody Maker
cs/cd



BANLIEUE ROUGE

Engrenages

Banlieue Rouge's third album. With *Engrenages*, they have incorporated rockier strains to their franco-punk roofs.
cs/cd



SEBADOH

Bubble & Scrape

"Lou Barlow's songwriting sticks in your gullet like raw cookie dough, and if he ever overcomes his fascination with the sound of his own nonsense, his Sebadoh could be the greatest band on the planet."

• Spin
cs/cd



FLUF



Mangravy
Featuring O & Jonny from
Oliveawn.
cs/cd

SWIRLIES



Blonder Tongue Audio Baton
Visions of malevolent, clashing guitars embroiled in hypnotic rhythms.
cs/cd

HEATING UP YOUR SPRING!

GWAR *Heil-o!* (Cargo/MCA)
LEMONHEADS *Lick* (Cargo/MCA)

REVEREND HORTON HEAT
The Full Custom Gospel Sounds of the Reverend Horton Heat
The Reverend is presently touring with Frank Black.

GIANT SAND
Centre of the Universe
Following *Ramp and Swerve*, this indie legend continues.

OBLIVEON *Nemesis*
SMUGGLERS *In the Hall of Fame...*
BUM *Wanna Smash Sensation!*

Numb/Sebadoh/Big Drill Car
distributed by CARGO/MCA

BIG DRILL CAR



Toured - A Live Album

Recorded on their 1991 Batch World Tour at the infamous CBGB's in New York.
cs/cd

DiScORDER

MAY 1993 · ISSUE #124

"I've got a truckload of Jesus tapes."
— Mikey Jiggle's trucker friends.

REGULARS

AIRHEAD.....	5
COWSHEAD.....	5
SUBTEXT.....	9
VANCOUVER SPECIAL.....	25
7".....	27
REAL LIVE ACTION.....	28
UNDER REVIEW.....	30
MOFO'S PSYCHOSONIC PIX.....	31
SPINLIST.....	32
DATEBOOK.....	33
ON THE DIAL.....	34

COMICS

BLOODY THE BLOODHOUND by Michael Aushenker.....	5
EVERYTHINGS DUCKY by Blaine Thurier.....	11
THE BLANK GENERATION by Gary Wildeman.....	33

EDITOR: Paul t. Brooks
ASSISTANT TO THE EDITOR: Chris Buchanan
PRODUCTION MANAGER: Mark Pilon
ART DIRECTOR: we need one now, badly!
PHOTO EDITOR: Kai Korinth
PHOTOGRAPHERS: Carol Popkin, Eric Thorkelson, Len Whistler
WORD PROCESSING: Garnet Harry, Kim Kinakia, Mof, David Sayer, Jennifer Schmidt, Linda Scholten, Kirsty Smith, Rory Tait, Eric Thorkelson, Steve Welles
EDITORIAL/PRODUCTION ASSISTANTS: Cathy Badoz, Chris Buchanan, Celine Godeau, Anthony Kempell, Jason Maclean, David Sayer, Steve Welles, Jennie Wilshire
GRAPHICS: Jules Duguay, Tim Grant, Mark "Atomos" Pilon, Gary Wildeman
PROGRAM GUIDE: Adam Sloan
SPINLIST: Justin Leigh, David Sayer, Svea Sjöberg, Rory Tait
ADVERTISING/DATEBOOK: Anthony Hoppel
ACCOUNTS: Linda Scholten
LOCAL DISTRIBUTION: Matt Steffich
STATES/DE DISTRIBUTION: Randy Iwata
SUBSCRIPTIONS/MAIL DISTRIBUTION: Linda Scholten & co.
TECHNICAL SUPPORT: Chris Buchanan, Cory Right, Anthony Hoppel, Randy Iwata, lotsa cafe mochas, Macintosh II, System 7 and our new laser printer, and, our inspiration on these long and seemingly endless nightg days... Fat Albert and the Cosby Kids ("What a baby.")

PUBLISHER: Mr. Kevin Smith

IRREGULARS

FICTION.....	7
SUPERCHUNK The Question Is How Much?.....	12
COME Boston's Brand New Strain.....	12
THE PURSUIT OF HAPPINESS Don't Be Too Quick To Judge.....	13
SUGAR Sorry, I Can't Think Up Another Snappy Refrain.....	14
QUICKSAND Slip Into The Crowd.....	17
WELCOME TO MY SUMMIT Canada's Only Shot At Media Rep- resentation.....	18
POOH STICKS What's New, Pussycats?.....	21
UNDRAME/IOS Another Uliana Installment.....	16

COVER

Tim Grant was kind enough to whip up the cover for us this month because he "didn't have anything better to do."

OFFICE USE ONLY

Discorder is copyright © 1993 by The Student Radio Society of the University of British Columbia. All rights reserved. Discorder is "that magazine from CTR 101.9 FM" and is printed monthly in Canada on paper manufactured in Canada. Discorder prints what it wants to. Including the CTR on The Dial program guide and the CTR SpinList playlist charts. Circulation is 17,500 copies distributed free to over 280 locations. 12-month subscriptions are \$15 in Canada, \$15 (US) to the states, and \$24 elsewhere. Single issues are worth \$2 to you (just covering the postage... don'tcha see?). Please make cheques or moneyorders payable to Discorder Magazine.

Deadline for ads and submissions is the 15th of every month. If you don't have it in by then...you lose. Send all submissions to the address at the bottom of this page, now!

"ppd" = death."

CTR 101.9 FM is 1600 watts of neuritic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock.

Discorder is 36 pages of bullshit, otherwise known as opinionated takes from the music world, put together by an overworked and underpaid staff of elitist snots who think they know everything and anything about everything you don't...and have the right to tell you about it. We'll also sell you the meaning of "alternative" which we have hermatically sealed in an empty chocolate quik™ can...for a tidy sum and your freeston.

Office hours for CTR, Mobile Sound, and Discorder are Monday-Friday, 10-4. Call CTR DJ Line @ (604) 822-CTTR, our office @ 822-3017, our news + sports @ 222-2467, fax us @ CTR @ (604) 822-9364, or write: Discorder, #233-6138, SUB Boulevard, Vancouver, BC, CANADA V6T 1Z1

PRINTED IN CANADA

new and used BLAST cds lps and cassettes

6 6 9
0 4 0 6

430
WEST
PENDER



Live!

May 16
WAVAW benefit
Heavens to Betsy
& Tattletale

May 23
Wig Torture
& Apartment 36

as of May 15

Taboo Tribal Wear

piercings by Mike Bear Walsh
trained by Fakir Musafar

We buy and trade your cds. Thanks to Stovebolt, Thurnbcrew, Engine Kid, Windwalker, and Cub

eMpty Records Music West Showcase

CRACKERBASH • THE MEICES
ZIPGUN • KILL SYBIL • SINISTER SIX • SICKO

SAT MAY 8th • THE ANZA CLUB
3 WEST 8th Ave (@ Ontario)



eMpty
RECORDS

Send S.A.S.E. for complete Catalog. Distributed by Mordam LP & CS \$9
ppd/ CD \$11 ppd / 7 inch \$ 4.50 ppd

P.O. Box 12034
Seattle, WA 98102



PERRYSCOPE PRESENTS

Warner Recording Artists From Germany, Industrial Pioneers

CiTR
101.9 FM

EINSTÜRZENDE NEUBAUTEN

WITH **MIRANDA SEX GARDEN**

Monday, May 3 Showtime 10 pm
Commodore Ballroom

CiTR presents Warner Recording Artists
101.9 FM

the fluid

"the best band
to play at
SXSW '93
in Austin"

with
**POSTER
CHILDREN**
plus
guests

SATURDAY, MAY 15
TOWN PUMP 10 PM

SHAWN COLVIN

&
The Masters of Rhythm And Taste



with
DARDEN SMITH

**Thurs,
May 20**

8PM
Vancouver East
Cultural Centre

**FOR
RESERVATIONS
254-9578**



"IN THEIR OWN WORDS"

a bunch of songwriters sittin' around singing

**JOHNNY
CLEGG**

**DAVID
BAERWALD**

**LISA
GERMANO**

**FREEDY
JOHNSTON**

**MICHAEL
BARABAS**



HOSTED BY
**TOM
HARRISON**

SATURDAY, MAY 29 • 8PM
DISCOVERY THEATRE



LIVING COLOUR

bad brains

ALL AGES

86
street

TICKETS STILL AVAILABLE
FOR BOTH SHOWS
SUN. MAY 2
MON. MAY 3
EARLY SUNDAY SHOWTIME:
6PM SHARP

PRESENTS



JESUS JONES

ALL AGES

TUESDAY, MAY 18 PLUS GUESTS THE ROSE CHRONICLES
PLAZA OF NATIONS 8 PM

CiTR presents Sony Recording Artists
101.9 FM

FIREHOSE



with **RUN WESTY RUN**
plus guests

**THURSDAY
MAY 27 10 PM**
TOWN PUMP



**Tuesday,
August 17**
Pacific Coliseum
Concert Bowl
7 PM

Province



Tickets available at all outlets, including Zulu Records, or charge by phone 280-4444.

Tickets for EINSTÜRZENDE NEUBAUTEN also available at Track Records. Tickets for FLUID & FIREHOSE available at Track and Zulu only.

PAUL 5

DOM!!BOOM!!BOON
BOOM!!BOOM!!BOON
BOOM!!BOOM!!BOON

COMPACT DISCS
2003 Westfourth Ave.
AT CORNER: 4th & MAPLE
VANCOUVER, B.C. 739-9511

DOM!!BOOM!!BOON
COMPACT DISCS
3 Westfourth Ave. 2003
AT CORNER: 4th & MAPLE
VANCOUVER, B.C. 739-9511

DOM!!BOOM!!BOON
COMPACT DISCS
4th & MAPLE AT CORNER
VANCOUVER, B.C. 739-9511

DOM!!BOOM!!BOON
COMPACT DISCS
1 Westfourth Ave. 2003
AT CORNER: 4th & MAPLE
VANCOUVER, B.C. 739-9511



THE BEST IN LIVE
RHYTHM & BLUES
EACH NIGHT

1300 GRANVILLE (AT DRAKE)
FOR MORE INFORMATION CALL

681-YALE

VANCOUVER'S HOTTEST BLUES NIGHTCLUB

May 1 **EDDIE BURKS**
May 2-3 **A.C. REED**
May 4-8 **LLYOD JONES STRUGGLE**
May 10-12 **THE BEL-AIRS**
May 13-15 **THE DEMONS du jour**
May 17 **OLIVER AND THE ELEMENTS**
May 18-19 **THE VAQUEROS**
May 20-22 **JIM BYRNES**
May 24 **OLIVER AND THE ELEMENTS**
May 25-29 **INCOGNITO**

DON'T MISS JACK LAVIN'S JAMS:

SATURDAY 3-8 PM / SUNDAY BLUES MARATHON JAM 3PM - MIDNIGHT
JACK LAVIN'S JAMS ARE SPONSORED BY MOTHER'S MUSIC AND THE DRUM SHOP

OPEN EACH NIGHT FROM 9:30 PM TO 1:30 AM OPEN WEEKDAYS FROM 11:30 AM

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES



POND
MAY 19
COMMODORE
"Pond"
8.99 cass
13.99 cd



ROCKET
FROM THE CRYPT
MAY 20TH
TOWN PUMP
'Circa Now'
8.99 cass
13.99 cd



ERIC'S TRIP
MAY 7
GRACELAND
"Peter" EP
4.99 cass
6.99 cd

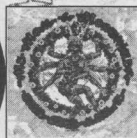
In Concert



MURRAY
ATTAWAY
MAY 3
TOWN PUMP
"In Thrall"
8.99 cass
13.99 cd



THE
MORGANFIELDS
MAY 7, 10 & 11
RAILWAY CLUB
"Scribblehead"
6.99 cass
11.99 cd



ME, MOM &
MORGENTALER
MAY 21 & 22
TOWN PUMP
"Shiva Space
Machine"
8.99 cass
13.99 cd



FURNACEFACE
MAY 5 • TOWN PUMP
MAY 7 • CARIB CLUB
"Just Buy It"
8.99 cass
13.99 cd

CAN'T FIND IT? Sam's has Western Canada's Largest Selection and Most Comprehensive Request Service.

ON SALE UNTIL JUNE 10 AT 568 SEYMOUR ST. (DOWNTOWN) ONLY. FOUR FLOORS OF FUN!

SUCKS 7

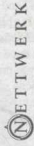


PEACE • LOVE and PITBULLS

peace
love and
pitbulls

A Galactic Blend of Hi-Tech Noise Terror,
Malicious Vocals and Uninhibited Guitar
Mayhem . . . Pure Digital Trash Propaganda
Features the Club Single "Hit-He-Hike To Mars" (Album and Extended Versions)

OUT NOW



NETTWERK

For More Information, Call Jennifer at Nettwerk (604) 654-9229

NETTWERK PRESENTS
FRIDAY • MAY 7

low pop suicide

12:45 pm



THE LEGENDARY PINK DOTS

11:45 pm



ROSE CHRONICLES

10:45 pm



ERIC STRIP

9:45 pm



GRACELAND

1250 Richards St.

NETTWERK \$10 at the door only



NETTWERK
FESTIVAL

Hang on! In this month's installment of *subtext*, beauty books by Canadian authors, Crad Kilbey's new, a very painful parody of the *Family Circus* comic, *Wild Pines* and a peek at *Concrete*, my latest cartoon haunt. Happy reading!

Michael Turner, Reading Railroad organizer, has just released his second book, *Hard Core Logo* (Arsenal Pulp Press, \$13.95)—the saga of a punk-rock band hitting the road one more time. The band, led by Joe McIntyre (aka Joe Dick), has been coaxed out of retirement for a Green World Coalition benefit. The one-night all-sociotic gig turns into a full fledged tour with the bewildered band rediscovering the road...and why they split in the first place.

As with *Company Town*, Turner's first book (a fictional account of Midland's adventures in a suburbanizing area), the story is told in short prose pieces. Time pictures and song lyrics are included, giving the book a scrapbook feel. The band members are rather lovable—fellows who go on airplane while touring. Is the beer backlogs? The food? Okay!

The best passages in the book don't involve the band but, rather, an old rock star in their, Buddy Haig, who tells a few stories. The members of Heart Core Logo are, when it comes right down to it, kind of dreary. There are amusing passages throughout, but, geez, I found it pretty hard to sympathize with these buns. However, unlike the beautiful *Company Town*, which I gave my dad for Father's Day last year (he was charmed), this book will sit in the "rock" section of my bookstore.

On May 16 at the Arts Club Granville Island jam session (Pulp Press's Spring Launch of new books by M.A.C. Fennell, Jill Robinson and Michael Turner).

The next night, the Reading Railroad lineup for Monday, May 17: M.A.C. Fennell, Howard White and Jill Robinson. Mac Fennell, the musical guru, will provide an acoustic set backed by bass and guitar.

You may have seen them read last years Small Press Festival or heard on CBC's *Nightlines*, now you can pick up *The Shiner Leg of the Journey*, the first novel in the

Black Cat Collective Press. The nine stories—three each by Rob Howatson, Anne Jew and Lisa Marr—celebrate the subject of travel and discovery. Rob's subjects are found spying with binoculars and badly hitting a

THE DYSFUNCTIONAL FAMILY CIRCUS



"Billy! Doily! You bastards, what the fuck was in that Koot-Aid?!"

ride while Anne takes us on a sunny holiday with two friends whose relationship is waning and to a dreadful cafe meeting with the ultimate—though sadly rarely available—Euroscent. Lina's tale of running off to Vegas to get married is a little bit like *The Slender Leg of the Journey* is a bargain at ten bucks and available around town (R2B2, Granville Books, Pulp and more). Lina is also the *Wild Pines* player with the local top ten, so look for the book and their brand new single, *Hot Dog Day*, at gigs.

I highly recommend *Flight Path* of the *Imperious Storm* Hightown, a book which was sent to me by its publisher, The Perceptive's Quill (grape name). These 14 short tales all deal with Japanese culture, seen, mostly, from the eyes of the English who live and work in the country. I must confess I've only read two stories so far, "Fire Painting of the New Japan" and "An Apparition Play." Hey...this writing is so wonderful I'm going to take my time and savor each story.

I last wrote of Cliff Burns when reviewing

his amazing collection of psychological horror, *Sea and Other Acts of the Imagination* (out in print). Cliff and I met when he was a guest at V-Con a few years back and have kept in touch. I have no doubts that Cliff is going to

be a big thing; he has the chops as a writer and the integrity of a true poet. He and his wife, Sheron are living in Inglehart, NWT, where she is teaching high school and he posted me his new chapbook, *The First Word*. *Seaweed* (Pulp) includes *Slender* and *Unrelated*. *Slender* Volume 1. These very short pieces (keep in mind Cliff's specialty is the short, short story) read as long run sentences dripping with pain and horror.

This isn't so scary by horror with monsters and the like, this is the horror of realizing your mate is insane and, come to think of it, you haven't seen the dog for a few days. Good ol' everyday horror, the stuff found in a house on your block. Personally, knowing what a gentle person Cliff is makes reading his work that much more interesting. Sounding like a child, this 28-year old somewhere along the line, something I may not want to find out. Order your own copy of this book for a mere three bucks from Greenwood Editions, 755 - 27th Avenue, Edmonton, Alberta, T8C 3C9 and look for Cliff's appearance in the forthcoming *Splinterpunk* Volume 2 (Earl Sammons), as well as the anthology in *Drums* (UK import, Gollancz, \$6.00) which "celebrates" the "black single" with SF and Horror fiction (although, all-in-all, a fairly tight collection).

I've been aware of Crad Kilbey in the past eight years or so. He's the guy who self-publishes his own books and sells them on the streets of Toronto (since 1978). It is with great pleasure that I announce a joint subject/Grant Gallery venture bringing the joy of Crad to Vancouver. He will read at the Grant Gallery (209 E. 6th Ave) on Sunday, May 23, 8 PM. He will also sign copies of his latest work, *Suburban Chicken Strapping Stories*. Crad will also be reading at the Downtown Office house on Friday, May 21, an adventure that won't be forgotten

too soon. For those not familiar with Crad's work I urge you to check out his two books distributed by a "real" publisher, *Black Moss: Girl On A Subway* and *Malignant Humours*. Both collect a quasi-"best of" his writings.

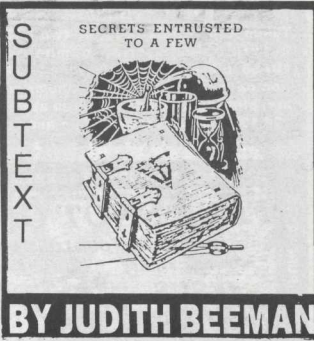
On Sunday, May 16 ABC will broadcast the six hour mini-series *Wild Pines*, produced by Oliver Stone. The show is based on the comic strip which has appeared for the past few years in *Dennis* mag (which is a not-so-guilty pleasure of mine and a bargain @ \$2.50). Although I read the mag every month I've only glanced at the strip a few times so I haven't a clue what it's about. He's wonderfully complex. Oh well, I can tell you that the writing is by Bruce Wagner, art by Julian Allen and its pages are filled with enough oddball treachery and secrets to make Freeman's appear stupid. The TV show sounds like a good bet and, hey, Angus Dickinson plays a dentist! Also look for young commercial tie-in, such as the soundtrack by Ryuichi Sakamoto and at least one book!

On the Usenet, which I access via computer, there are many cool groups (and loads of bad ones) to which one can sendend messages. Such as usealizerms which is like *Facthead*

I HOPE TO MOUNT
EXOTIC PLACES, I HAVE
SOME IDEAS.



Five on-line. I've been encouraging readers of the group to send me their "zines" which I'll review here. The first I've received is a book: *Dysfunctional Family Circus* takes original cartoons from the Family Circus comic and



puts in new, improved captions. No return address was included and inquiries on-line met with no real success (a bunch of us were sent the "zine"). A small square board, the back cover offers other similar books with titles such as *See, I told you cats could smell dead people* and *Eat Snow Hobos*. It's obvious that the publishers of this groovy mutant are keeping a low profile. I'll find out how to let these guys I'll endeavor to let you know

Have you ever read *Concrete*? Written by Paul Chadwick and published by Dark Horse Comics, this wonderful comic came out between 1986 and 1989. Originally seen in Dark Horse Presents, a monthly anthology of cartoon art that continues today (to issue 107), *Concrete* eventually got his own comic.

So what's it all about? Well, political speech writer John Lithgow and a pal were camping when they were kidnapped by aliens and had their brains transplanted into big, clunky, heavy concrete bodies. The two were subjected to rigorous testing of their new bodies and found they had amazing eyesight,

strength and stamina (no genitals, tho). They managed to escape but John got separated from his friend and then the alien left.

New I can just say "going 'bun" in this book!" but, trust me, it's a very cool comic. Ron manages to make it back to civilization and works out there take care of him (monitor his new body and live two assistants). Along the way *Concrete* becomes somewhat of a celebrity and is in demand on the party circuit. He is bemused by his sudden fame and, as always, retains his integrity.

The various stories capture different events in Ron's *Concrete* life. He has hobbies (collecting collectible art) and interests (wildlife, camping) and often answers "Tina mail" requests for help (in one tale he helps save a family farm).

Concrete's character is down so well and has such a bold gold that you've got to read it believe it. In fact, you'll get a chance this month when two brand new *Concrete* comics come out. Check any comic shop for more details, and if you like it search out back issues to get the collection which is available. *Concrete* rules!

PEOPLE ARE READING

Ever wonder what "People Are Reading"? I do. **Chris Brayshaw**, whose writing has appeared in *Horizons*, *SF*, *Arts*, the *Vancouver Sun* and these very pages, took the time to write and tell us about.

Poetry by Hannah Landecker and Eric Morten, two of Vancouver's most promising young writers, can be found in recent issues of *The Capilano Review* and *Whetstone*.

Landecker has been previously published in *Books In Canada* and various small press magazines. Her writing is distinguished by a physical evocation of the physical world and the scientific metaphors she uses to describe inner psychological states. Her style reminds me of early Margaret Atwood, or the latest *Frame of Intensive Care* and *The Carpathians*.

Landecker's best piece to date, "descent," is a poem about migration and personal history. "I was born on the other side of the world," she writes, "and am third generation misanthropist."

you are pure doobahor descent can say - my mother's feet walked the soil that her mother's did and her father before that, under the same sky in the gut of British Columbia - while I pined from cities that have lost their names and countries since my father's parents fled.

The precision and grace of Landecker's writing makes her worth watching, to my mind, she is the best young writer currently working in Vancouver.

While I've followed Landecker's writing for several years, I only know Eric Morten from "Suicide Note," an excerpt from a long poem-in-progress he recently published in *The Capilano Review*. Morten's style owes a lot to the tight poems who haunted Vancouver in the 60's—in particular Frank Davey, who once wrote an apparently endless series of poems about the Lion's Gate Bridge. But I like best about Morten's writing is the way it moves effortlessly between descriptions of internal and external landscapes:

space becomes substance,
green
acted upon by causes
words become apophoric,
solid things.

"Suicide Note" will undoubtedly be collected on completion, watch for it. *The Capilano Review* also has a fine photographic essay by Don Gill, and a number of poems that unabashedly plagiarize Bill Sienk's idiosyncratic rhythms and spelling while offering anything new of their own. (*Capilano Review* Fall 1992, \$9 + postage from Capilano College, 2055 Purcell Way, North Vancouver, BC, V7J 3H5. *Whetstone*, \$5 + postage from AMS Box 12, 6138 SW Boulevard, Vancouver, BC, V6T 2A5.)

Man II, by Don DeLillo, gets my vote for best novel of 1992; it's now available in paperback. DeLillo is a major influence on writers like William Gibson and Thomas Pynchon, yet his work is consistently passed off as "difficult" by people who are too lazy to actually finish his books. *Man II* is DeLillo in top form: the story of a reluctance, failed novelist who makes an abortive attempt to save the life of a Swiss poet held captive in Berlin. The novel begins with a Unification Church mass wedding at Yankee Stadium and concludes with a photograph of a baseball battering in Brazil, "the dead city photographed one more time." Most critics read the book as a study of individuality versus the mob. DeLillo's sympathies don't lie where literal readers might be tempted to think they do.

Neal Stephenson's *Snow Crash* has also appeared in paperback. Stephenson is the author of the very odd *The Big U*, a wholly indescribable novel—*Animal House* meets *Rape Man*. *Baby Back*'s blurb on the back cover makes laudatory comparisons between Stephenson and Pynchon, which are pretty apt. Stephenson matches and occasionally exceeds the hyperactive pace of the *Gravity's Rainbow* chase sequences and most of *Violeland*, you keep expecting the plot to lag or come flying apart in midair, but somehow it never does. What separates Stephenson from the Terry Pynchon/*Mad* magazines school of SF writers is his deep and abiding interest in things other than stars. We think we're reading about Teflon-armored pizza delivery people and psychotic nuns when we're actually learning the paradigms that accompany the shift from a print-oriented to a visually-oriented culture (viz. Neil Postman, *Amusing Ourselves to Death*.)

HAVE YOU SEEN OUR TURNTABLES?

CITR WAS ROBBED ON SUNDAY, APRIL 25.

Taken from the station were two **TECHNICS SL-1800 MARK 2** turntables; serial numbers #DA9810B007 and #DA9810B117. If you or anyone you know has any information on who is responsible and/or where these turntables are, please call Linda Scholten at 822-3017 or the RCMP at 224-1322. Callers may remain anonymous. Thanks.

AT ZULU, TRACK, AND BOOM CD'S OR BY MAIL FROM INTERNATIONAL

good news praise him halleluliah good news praise him halleluliah, GOOD NEWS!!!

FREE SNOT OF JESUS

BOOGERS OF OUR LORD & MESSIAH

SCIENTIFIC FACT!

**JESUS
"CHRIST"**



BIBLICAL PROOF!

**LORD OF
LORDS!**

SCIENCE PROVEN!

SCRIPTURAL PROOF!

SEND FIVE DOLLAR LOVE GIFT TO
INTERNATIONAL SECULAR ATAVISM

IN CANADA: P.O. BOX 1776 STN."A" VANCOUVER, B.C. V6C-2P7
IN U.S.A.: P.O. BOX 69243, PORTLAND, OREGON, 97201



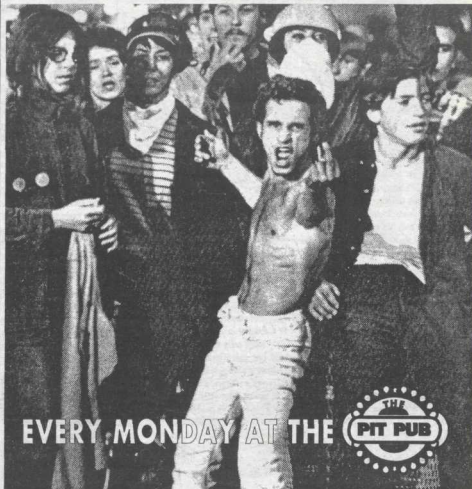
SCIENTIFIC FACT! SCIENTIFIC FACT! SCIENCE PROVEN!

FOR FREE STICKERS OF THIS AD SEND A S.A.S.E.

T-SHIRTS OF THIS AD CAN BE PURCHASED

SECULAR ATAVISM...EVOLUTION IS TRUE!

ATTITUDE



EVERY MONDAY AT THE



NON-STOP ALTERNATIVE HORMONES...
MUSIC BY CITR...LIKE YOU CARE



"Consider The Alternative"

**Fogg's Captive Bead
Jewellery Company**

• Piercings at **The Underground**

710 Robson St. 681-8732 Thurs. - Sat. weekly

"no attitude". guaranteed

Phone: 322-8924



S.U.B. SONIC

Thursdays

LIVE

at the

PIT

BANDS START @ 9:30

**LIVE BANDS EVERY
THURSDAY NIGHT!**

ADMISSION IS FREE!!

MAY 6

**SWEET JONES
hHEAD**

MAY 13

STATE OF MIND

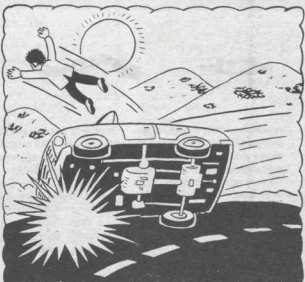
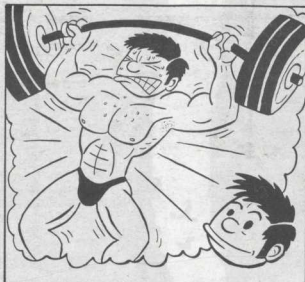
MAY 20

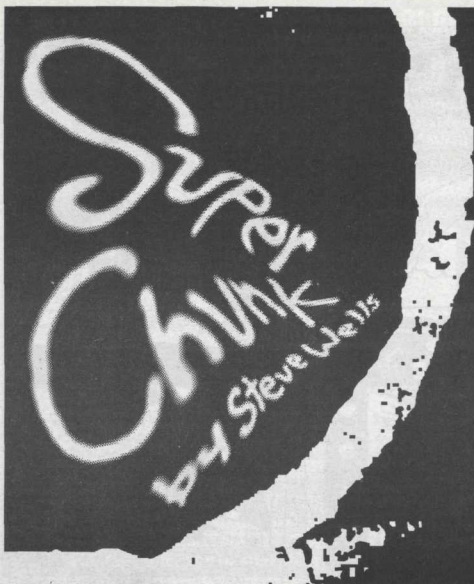
MYSTERY MACHINE

MAY 27

THE PASTIES

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511





Discorder: Superchunk first appeared around the time Merge Records' singles began appearing. Was the label started specifically to Superchunk releases?

Mac McCaughey: The first couple of things we [Merge] did were cassettes and a band called Metal Picture, which was a recording thing that Laura [bassist, Superchunk] and [this guy named] Jed did. We recorded that thing on a four-track with the intention of pressing only a couple of hundred copies.

Then Superchunk formed and you have since made a point of releasing all kinds of 7" singles. What was the last single you recorded?

The last single was "The Question Is How Fast," which is off of the new record and includes a couple of B-sides that aren't on the record.

Is the 7" format something that you are going to continue with? It tends to suit you quite well.

They are just things that we like doing. We recorded the "Moover" single almost a year before we recorded the album so we had no idea that it would appear on the record. Yeah, we will keep doing them.

Is there a fondness for vinyl among the members of Superchunk?

Well, everything that we put out you can get on vinyl because

they can still sell enough copies of it. I like vinyl as a format but I'm sure the record labels wouldn't keep pressing it unless they were selling enough copies to make it financially viable.

Why did you choose to release your first three records on Matador rather than on Merge?

When we signed to Matador, Merge had only put out a couple of singles so we weren't really in a position to put out an album.

Bricks is a band that you were involved with. Can you tell us more about this project?

Actually, our roommate, Andrew, is one of the other guys in Bricks. It's just stuff that we recorded on four-track while we were in school in New York. There is some acoustic stuff and some of it is pretty noisy—about as loud as you can get without drums. We just had a bit of percussion and stuff.

What about Seam?

I'm not even in Seam at this point. Sean Young and Lex were living in North Carolina at the time and I played on that record and did a few shows with them. They moved to Chicago and have actually gone through a couple of drummers since then. Now they have this guy Bob, who used to be in the Poster Children, and they have a new single out

on Touch 'n' Go which is really good. They should be having a record out in the fall.

Matador records seems to be carrying a bigger profile these days. Do you notice the difference as you go from town to town?

I think their distribution has gotten better. Recently, they have gotten a lot of money from this deal that they signed with Atlantic, which doesn't really affect us. Basically they have been taking on more ads and increasing their visibility somewhat. The end result is records in more stores.

Where do you guys enjoy playing the most?

A lot of it has to do with places where we know people and stuff. I like Chicago a lot because we have good shows there and we also have a lot of good friends there. New York is also good, even though it can be stressful, because we know so many people there. You get to try and see every one, you know, Gainesville, Florida, of all places, is really good.

Where have you toured outside of North America?

We've been to Europe a couple of times and we went to Australia and Japan around this past Christmas.

In 1993 no one talks about music. Everyone seems wrapped up in a strange circular argument of ethics. Is such and such a band indie or not indie? Have they sold out? "Oh, they used to be cool until..." and terrible bands fall all over themselves to lay claim to the irrelevant marketing term "alternative." Jaded writers almost seem to have forgotten how powerful a good song can be. This reality has very little to do with a Boston band, Come, except that up until a couple of weeks ago I found myself in the same sort of trap: hating almost every record I heard, criticizing almost every band that came down the pipe...it's sort of funny what a good rock show can do.

Come are four people, each of whom have played music for a number of years: Thalia Zetkey with seminal Boston underground groups Dangerous Birds and Uzi, later with NYC noise gods Live Skull; Chris Brokaw played drums for the vastly under-rated Codeine; and the rhythm section of Sean Slade and Arthur Johnson come from the Athens, Georgia scene where they were playing in the Killkenny Cats and Bar-b-q Killers. They all came together in Boston and were given their first exposure when they were asked to do a Sub-Pop single of the month in late 1991. After this initial exposure things really started happening and within a few short months Come were in the studio recording their debut album for Matador, entitled *Eleven: Eleven*.

Eleven: Eleven could possibly be one of the best albums of the year. Truth be told, it is a rock and roll record, but in the 90's sense. For every debt that this album owes to blues-based 70's bands like the Rolling Stones, the rhythmic sensibility is more akin to bands like the Jesus Lizard or Fugazi. The songs

resonate with a sort of anger and hopelessness that, along with Thalia's potent vocals, are the soundtrack for a stormy evening. This is not an "up" record by any means but because of the great songwriting I think it will sound as good in ten years as it does today.

As much as I love *Eleven: Eleven*, I was extremely excited to see Come. I was granted that wish when they chose to visit Vancouver as a stop on their current tour. Choosing Zulu Records for a 4 PM in-store performance, border problems, unfortunately, made both Come and their label-mates Bettie Serveert quite late—by the time Come arrived at 6:00 a lot of the people that had shown up at 4:00 had felt the pangs of hunger and gone home for dinner after Bettie Serveert. Regardless, Come set up their gear and by 6:30 were ready to roll for the 30 or so people that had the good

By MICHAEL LEDUC

bands lack songs that have that indefinable quality of soul. Come would, in their own modest way, consider themselves as just another

band: four people that really love music and love to play together. Six-string soul music for anyone who cares.



Do you still tend to shake your head when you find yourself playing gigs in far off lands?
Europe seems pretty normal at this stage because we've been there twice and we have got to play a few clubs twice. It's still exciting because it is so different. We are going back there in May. Australia was errat. There isn't that many people there so you play the major centres a couple of times. We played a good show in Melbourne with the Comix Psychos. Japan was really weird, it was so different from anywhere we have ever played. We played two shows in Tokyo and it was very weird. People have to lead you around and shut-

What goes on in Chapel Hill?
It's very small. Laura is the only one who went to school there. There is one main street and a couple of good record stores, and a good record station. It's just like a normal college town but there are a lot of good bands. It is about 25 minutes to Raleigh and about 10 minutes from Durham, both of those places have their own bands and stuff. But Chapel Hill has got the best clubs.

Why do you record so much at Duck Kee Studios?
We met Jerry a long time ago when I was in a band

called the Slushpuppies. I don't know how anybody knew this guy Jerry but he had a studio in his house, so we just started setting up and recording. It's cheap and we get to play with him so why ruin a good thing?

Is Jessie Helm still alive?
He is still alive but I think that he is quite sick. He hasn't been in the media for a while now.

What are politics like in North Carolina?
They are not as conservative as you think. I mean, all anyone ever hears about is Helms so that's a big thing. The best decision was to run only by a very narrow margin. It's a bit more liberal than South Carolina or Georgia.

There are a lot of conservative people around here, whatever you want to call them. But living in Chapel Hill you don't have to deal with them quite as much because it's a college town and a bit more liberal than the rest of the state.

Does Superchunk get a lot of attention from the big gigs?
Yeah, but at this point we don't really want to talk to them. We're not in the market. We are not looking for a label. The majors know that yet they still come to shows.

They still want to talk about it. At this point we might be content to be on Meca because we don't owe Mator any more records.

The new record was recorded in Hollywood by John Reis of Rocket from the Crypt fame.

It was good. We spent a week on it, which was a little bit more than the last record. It was a nice studio and the engineer was really nice. John was basically there to translate to the engineer what we wanted. His band has recorded there and he is a good friend. It was cool. I mean, I wouldn't choose to stay in Los Angeles any longer than I have to, especially Hollywood which was pretty gross, but it was fun.

What sort of thing were you doing on your four-track these days?

There are different levels of doing things on a four track: some of the stuff is just for personal use, some to actually make whole songs that I know will never be Superchunk songs, and some stuff serves as demos for Superchunk. With Superchunk we have a pretty good idea of what we can and can't do, but that we will only keep doing what we have always done. I think the new record is pretty varied and I like that.



BY MARK KLEINER



"What do you guys think of 86 Street?" Moe Berg asks my cohort and I as he and T.P.O.H. skin-basher, Dave Gilby, chat with us over java and breakfast at a downtown Vancouver hotel. The two were in town for three whirlwind days of "stoking the trade" in promotion of their newly released LP, *The Downward Road*, their third to date. The group has since returned to town for a Commodore Ballroom engagement with 54-40, a thankful passing over the former Expo site, to perform a show that featured a disc closing rendition of Prince's "When Doves Cry," along with all of your fave T.P.O.H. tracks.

The Downward Road is, in actuality, not a bad record, however, it is only the third best album *The Pursuit of Happiness* have recorded thus far. There are a handful of excellent songs ("Heavy Metal Tears" being by far the high point) along with many numbers that suffer under a ploddy, sterile production sound from the newly recruited Ed Stasium.

And lyrically, you just think of 86 Street the feeling that Moe Berg is straining a little hard under his reputation as a poet. In his observations about getting laid. But while some diversity in the lyrical department would have been very welcome at this point in their thirtysomething careers, the guys don't sound like they want to shake things up too much. "We're not against having a hit," Dave explains, "but I'd rather have this career than that career. Like 54-40, who keep putting out records, as opposed to Tiffany who probably couldn't get arrested anymore."

Immediately, the comes obvious why Moe, despite his position as the Pursuit's visionary, is not doing these interviews alone: Dave Gilby adds a real smooth and personable vibe to the conversation while Moe spends much of the interview in polite detachment, contemplating his slice of hotel restaurant-prepared ham. Predictably, the day jobs each held down prior to their 1988

signing with Chrysalis were at opposite ends of the employed musician spectrum. While Dave recalls peeing dices as a bellman, working in Yonge Street record stores and delivering pizzas, Moe recounts stories of moulding plastic ice cream buckets, cutting carpet ("I cut the shit out of my hands—I looked like Matt Zimble"), and a 6:00 AM gig shovelling vomit off a car track. So has the relief of becoming a self-supporting musician changed his urgency as a songwriter? "Not really," Moe assures, "life became easier and it gave me more time to do it."

Hence, Moe's "descent into adulthood," in every way, has not been the "downward road" that he sings of on the new record. If coming of age really is the exercise in disappointment that he describes, perhaps rock 'n' roll has offered some temporal salvation—kind of like it did for the character in Lou Reed's "Rock and Roll." "Playing rock keeps you in a constant state of adolescence," agrees Moe

when I put this theory to him. "When you see the Scorpions, or something like that, they probably behave much like when they were seventeen years old...I don't know if that's such a good thing."

"It's good if you're forty," Dave suggests.

What separates the best of Moe's writing from label-mates like the Scorpions is his potent awareness that he is getting older, even as his rock gig keeps him feeling young. However, to keep this full-time rock 'n' roll gig almost inevitably demands appealing to an audience that becomes increasingly younger than himself. "I think kids are a lot smarter and have a lot more understanding than people give them credit for," Moe says, downplaying the possibility of his lyrical themes alienating the "youth gone wild." "I think teenagers like to think of themselves as being older than they really are, besides, he's kidding, it's something that's going to happen to them right away."

SUGAR



Bob Mould is no stranger to Vancouver. Both as a solo artist and reciprocal member of groups which led the way for their respective generations, Mr. Mould has frequented our green, West Coast knoll almost so much to warrant him citizenship status. Memories serve up Bob and his Minneapolis co-borts consigning their first single, "Statues," to local record stores, gigs at clubs which are now mere rubble or reserved for techno marathons, and a solo showcase with a sore throat, a bag of acoustic tricks and a sidekick who would begin to make quite a name for himself—Vic Chesnutt. Now Bob returns with the fine granulated sounds of pop-hooksters, Sugar.

In a short 8 months since the release of their debut album, *Copper Blue*, and tour which took them to England, Australia, Japan and through North America, Sugar have followed up their virtual overnight success with a seasonal-type EP, *Beaster*. Co-produced with *Copper Blue*-helmsman, Lou Giordano, *Beaster* is a vehicle for Sugar in the raw. Whereas *Copper Blue* wreaked of slick production, almost on the verge of over-production, *Beaster* hints at the sonic aggression more akin to Sugar's live show. A veteran to the producing gambit—having produced band-mate Malcolm Travis' ex-band, The Zulus', *Down On The Floor* debut—Bob Mould has finally compounded the sounds which he has heard in his head for oh-so long.

Disorder: It seems that the Sugar project crept up on everybody, basically kept under wraps until live dates and *Copper Blue* were just around the corner. Is that the case? Were you hiding back on the publicity of forming this new band so you could erupt from the ashes of you solo career like a phoenix?

Bob Mould: Well, to put it all back into perspective, when I did the solo acoustic dates in '91 it was just something that I wanted to do for myself: to clear house, start all over, and spend some time just playing music and not worrying about anything else. Through the course of the year there were record companies calling going, "Well, we heard you got out of your deal with Virgin, we're interested blab-blah-blah-blah. What are you doing?" And I said, "I don't know. I'm just spending this year making music, we'll worry about that later." I guess around October of last year I got a hold of Malcolm and David and said, "What would you guys think about getting together and playing some time in the future?" And they were both, "Yeah, that'd be real cool." So I sent them tapes of a bunch of songs I had written and said, "Well, let's start with this. You like any of the songs we can try write?" some stuff, you know. Let's just see what happens." And we got together in February of '92.

I had already been talking to some labels at that point, seriously, and it was starting to narrow down as to who was going to be involved. When we got together in February Malcolm and David had never met and I didn't know what the chemistry was going to be like so I was still being pretty open about the whole thing. After the first day of rehearsal we knew it was gonna be a band. It wasn't gonna be a recording project, it wasn't gonna be this or that, it was gonna be the beginning of a long-term thing. We spent March and April making the record, doing a lot of recordings, a couple dozen things we were working on, did the tour in July, and went over to England in August. We went over and did 2 shows in London and they went pretty much as it there.

That's pretty much how it evolved. I mean, there wasn't really a conscious plan to keep it under wraps. I think we just wanted to go out in July and make sure it was all going to work on a touring level before we started running our mouths off about how cool we are.

I guess it is safer to not give people all these visions of grandeur other than not being able to fulfill them.

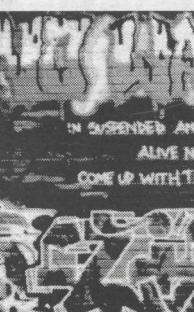
Yeah, it's just good to test drive the car before you drive it. [laughs] But, it's definitely up and running now. We got a good head of steam going right now. Everybody's really excited, they're talking excited with this record and we just gotta get out there and convince people that this is a band and it's not a new Bob Mould solo project.

Speaking of it, I don't know whether this is a touchy issue or not, what happened with Toni [Maimone] and Anton [Fier] and working with them on the last two albums?

Well, the *Workbook* thing started out great, it was my vision and it was really clear as to what was going on. We did a lot of touring in '89 and Toni and Anton were there to make the second record [*Black Sheets of Rain*]. In hindsight, I'm not really thrilled with that record because it's pretty one dimensional at the end of the day. So, I think it just got so murky and dark. Those songs were supposed to be a lot more uplifting than they sound on that record—I found that out last year doing them solo acoustic.

We did some touring for *Black Sheets* and it was getting pretty miserable: there

were a lot of problems with Virgin, there were problems with management, there were problems with the three of us just not communicating at all. I had enough of it. Nothing seemed to work, nobody seemed to be happy and I was like, "Well, why continue this?"



So, it just sort of fell apart. There was too much negative energy getting built up and it just started to feed on itself and it was all getting real in there. There were a lot of parallels and I was like, "Wait, I've seen this before so let's just stop before I get real bad."

So what did your new members David Barbe (bass) and Malcolm Travis (drums, percussion) bring to you that you enjoyed and made you say, "Hey, I wanna make an album with these guys. This is finally going to be *Copper Blue*"?

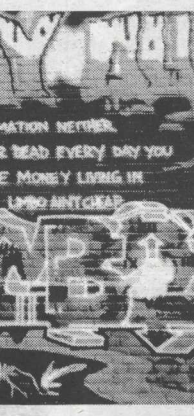
Everybody got along as people right off the bat. There was no ego bullshit, everybody left that stuff at home. My idea of trying to put some people together to start a new group, this time, was that I wanted to work with my friends. And if they're great musicians that's good too. Instead of "I wanna get some really good musicians and then we'll become friends," that's the difference between a session group and a band.

You've been residing in New York now for a little over three years, what kind of influence does living in New York have on you in comparison to your time spent in Minneapolis? I believe you had a farm at one time as well?

[Laughs] Yeah, that was the *Workbook* farm. That's long gone. I had to get out of Minneapolis, I had spent so much time there it was really getting stale; there was nothing that was influencing me any more. New York is a good place to move to when you just want to start over and sort of reinvent yourself. You know, you got a lot of space, a lot of anonymity and there are a lot of options here. Musically, how it influences what I'm doing, I'm not sure. Maybe the fact that in New York you gotta have an answer for everything really quick shows up in the work [*Copper Blue* is]. More immediate and to the point, and not quite as long and involved as *Workbook* was.

With *Copper Blue* have you been accused of drawing on your old band's stuff?

A lot of people are drawing comparisons. Beyond the fact that it's my voice, I wrote this batch of songs, I play guitar a certain way—things that are hard to change—there's no resemblance at all. I don't think this band sounds like Husker Du, nor would we want to. It's like in the fact that I was in both



bands and that's where it stops.

Do you ever get tired of being tagged as the "ex-Husker Du band member," and is it a stigma for you?

Well, people do it in advertising they have to forfeit the entire guarantee and we don't play, so it doesn't happen in advertising much anymore. It works for Chuck Berry. People are hesitant to leave the past alone. I've washed my hands of it. I've found, over the last few years, that the less I talk about it the more people write about it. So I just try to make a few sweeping generalizations and move on.

When we played in London somebody from Creation was there with a friend of their's who was sort of a civilian and didn't really know a whole lot about the past. And about 4-5 songs into the set she turned to him and goes, "Wow, they sound a lot like Leatherface." Pretty soon people are going to say we sound like Buffalo Tom...there would be an irony there. There's nothing I can do to change the way people look at things, so the more absurd it gets the better.

Is there more of a burden on your shoulders to put out a good album as a producer/songwriter more so than just being a producer or a songwriter? Well, it's a tricky position to be in because you're always learning to try to be more and more critical of your own work. With *Copper Blue* the differences, from a production standpoint, are real obvious. A song like "If I Can't Change Your Mind," in the past, might have been buried with really heavy guitars, down-played vocals and all that. This time I realized, "No, this is a great pop song, you do it with this stuff it doesn't." It was written on a 12-string, let's play it on a 12-string. Overall, with the idea of production and songwriting in tandem, you have to learn to get more to the point with your writing because no one else is there writing parts out or saying, "This is a great story but it doesn't need to be 7 minutes long." Those are things that are

acquired with time and everything has its place in time. And this record wasn't meant to be 7 minute songs, it was meant to be 3-4 minute pop songs.

Do you feel you've matured quite a lot as a songwriter?

Um, I'm aware of my strong points now. Things that I did unconsciously I know that they are now. I'm always stumbling on to new ways of writing, new ways of getting a sound out of an instrument, new ways of incorporating found audio pieces into music...you get good at one thing and you start dabbling in other things with the hope that you can get them up to speed as quickly as possible.

When listeners try to really paint a picture in my mind of what you're saying, I love most every time. I've seen a new picture to go with what's happening in the song. I guess this is in comparison to folk singers. Have you ever been compared to the stylings of a folk singer?

Yes, that's the root of popular music: songs that are derived from personal experiences and portrayed in a very simplistic way. It makes sense, I think we all have a little bit of that in us but some of us are more aware of it than others. There are some amazingly high watermarks on this record, like "A Good Idea," "Hoover Dam," or "Click," where the music definitely portrays what's going on lyrically. There are a lot of obvious reference points like the mosquito-sounding guitar on "A Good Idea," that buzzed around the swamp as the story goes on, or the grandeur of "Hoover Dam," it's such a pompous arrangement that it really works. Those are really fun things when you stumble on to them. When you can really make music match up like it's a soundtrack for a book or something it's really rewarding at the end of the day.

It is an incredible album because every song has its own identity and I think it's very hard for artists nowadays to put out an album which can't be lumped all together.

Yeah, I like to keep people guessing. And I think that with the influences for *Copper Blue* coming from so many different places it was bound to be this diverse, but still sounding like the same group.

With Sugar you've made the move from Virgin/A&M records to Ryko, what difference does this make to your career? Since Sugar is self-managed I'm able to have a hands-on go to day basis, and I think we're all happy for that. There is no middle person with the obvious motive to make as much money for themselves as possible that we have to contend with. There are a bunch of really creative people at Ryko that have solid and innovative ideas about approaching music and how to promote records. Their quality control standards are really high and that's important to the impact that a record can have. You know, it goes be-

yond music...and they're very aware of that; it's working hands-on with all these companies [Ryko, Creation, Denon] that understand what the band is about and can keep the objectives in focus.

So, this is very much like going back to being an independent label...or DIY? It took that whole year of doing those acoustic gigs and travelling around by myself to figure out that you really don't need to have a lot of excess baggage. After years of getting punched around by the stupid business I finally made the right decisions. We've got a lot of things to go and hopefully, all of those things combined—Sugar, Ryko, self-management—can keep this kind of momentum going into for a long period of time.

One thing surprised me about *Copper Blue* and *Beater* coming out on Ryko is that I was more familiar with Ryko putting out classic re-issues: the Soft Boys, Big Star, Zappa, Yoko Ono and stuff like that. I wasn't really familiar with Ryko in their promotion of new artists...

Well, this has got them excited because the artist they're working with is still alive. Maybe this is their signal to the industry: "We're not a fuckin' oldies label anyone, we're gonna get in your face with this one and you won't stand it." Hopefully it can set them up to be one of the real alternatives to alternative thinking bands running to the majors for money.

And you, yourself, have your own label...The Singles Out Label. Did you start that up as an angry gesture against all that's had about the major label?

No, for two reasons. To give new bands a voice and to try and do our part to preserve the history of 77 records as a vehicle for new things to be heard. I don't know what you pay in Canada, I'm guessing between \$15-\$20, for a CD but when I got really reacquainted with music in the mid and late '70s I was in college, I didn't have cash for money, I wish we could do that. I remember figuring out I could afford to buy a single at \$1.50. And if you liked the band then you could buy all of their stuff. I still think it's a really good way to get acquainted with new bands, and if you only give somebody seven and a half minutes to say it's usually going to be pretty good.

You're either going to like it or you're going to hate it, but even if you do hate it you don't feel that bad because you only spent \$3.50 on it... So are you a big fan consumer, yourself?

Yeah, I really went through that phase in the mid/late-'70s when I bought hundreds and hundreds of bad records. Now they're very hard to find, with the obvious exception of the labels who specialize in them: Sub-Pop, T/K. There are other labels like Blue-Green Gods out from North Carolina...man, they just crank that stuff out. It's good but I wish we could do that. I remember figuring out a way to really distribute these things properly because with so many stores [to distribute to] it's so hard. Maybe the concept to work on for the rest of the year is trying to get everybody together and start some kind of distribution pool with everybody handling distribution in their home area. It's got to be amalgamated somehow, like a singles distribution network.

So are the Golden Palominos the Travelling Wilburys of college-rock?

You'd have to ask Anton. I've never been a Travelling Palomino nor I will be.

Sugar plays the Commodore Ballroom with Grant Lee Buffalo and Pond on Wed., May 19th.

boy are we STOKED!



L to R: Blaine, Jamie, Keith, Carl

ON SALE THIS MONTH:

- SEBADOH** • Bubble and Scrape\$9.65 cass; \$14.92 CD
NEGATIVLAND • Free\$13.60 CD
POLVO • Today's Active Lifestyles\$9.65 LP/cass; \$12.72 CD
GRIFTERS • One Sock Missing\$9.65 LP/cass; \$14.92 CD
VARIOUS • Stars Kill Rock\$8.78 LP; \$11.84CD
BIKINI KILL/HUGGY BEAR • split album.....\$8.78 LP
RESEARCH • Incredibly Strange Music.....\$16.82 book
POND • Pond.....\$9.65 LP/cass; \$14.92 CD
STEEL POLE BATHTUB • The Miracle of Sound and Motion...\$8.78 LP/cass; \$13.60 CD
DOA • It's Not Unusual\$3.50 7"; \$7.90 CD

FASTEN YOUR SEATBELTS!

• NIRVANA COLLECTABLE SINGLES SALE

CONTINUES...

• ALL USED RECORDS 30% OFF!

SCRATCH
 311 A CAMBIE STREET
 VANCOUVER B.C. CANADA V6R 2N4
 PHONE/FAX: (604) 687-0488

CONGRATULATIONS!

As the owner of a new Swamp House skating machine, you are about to begin an exciting adventure in creativity.

In addition to the many familiar Swamp House exclusives, like a removable extension table and a friction free spool holder, we can offer you these features:

- Built-in 4-step buttonholer that takes the difficulty out of making a buttonhole.
- **BIG shorts, BIG pants, new embroidery, some sick poop.**
- Snap-on presser feet that are quickly removed and easily replaced.
- **World Industries, Plan 8, Blind, 101, New Deal, Bird House, Gull Wing, Venture, Thunder, Union.**
- One-way needle insertion that makes it impossible to insert the needle incorrectly.
- **Alrwalk, HeadBone, World Jungle, Team Buttox, Vans, Anarchic Adjustment, Fresh Jive, Stoopid, Volcom.**

May we recommend that, before you start to use your skating machine, you discover the many advantages and the ease of operation by going through the instruction book step by step, seated at your machine.



**2951 W 4th Ave
739-9791**

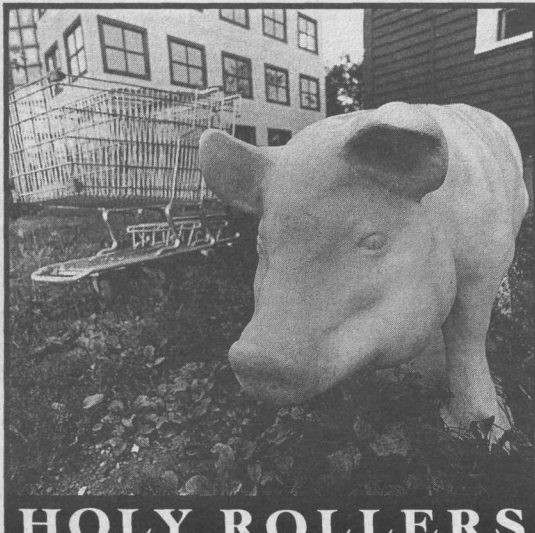
© 1993 Swamp House Skate Shop. All rights reserved throughout the world.

SKATEBOARDS • SNOWBOARDS • COOL CLOTHING • COOL TIMES

HAVE YOU SEEN OUR TURNABLES?

CITR WAS ROBBED ON SUNDAY, APRIL 25.

Taken from the station were two TECHNICUS SL 4800 MARK 2 turntables; serial numbers #D49510B007 and #D49810B117. If you or anyone you know has any information on who is responsible and/or where these turntables are, please call Linda Scholten at 822-2017 or the RCMP at 224-1322. Callers may remain anonymous. Thanks.



HOLY ROLLERS

Records & Stuff We Sell:

84. HOLY ROLLERS 2-Song 7" (A)
 77. JAWBOX 2-Song 7" (A)
 76. SHUDDER TO THINK 2-Song 7" (A)
 75. HIGH-BACK CHAIRS 6-Song EP** (B)
 74. HIGH-BACK CHAIRS 2-Song 7" (A)
 73. CIRCUS LUPUS 2-Song 7" (A)
 72. SEVERIN 'Acid to Ashes + Rust to Dust'** (C)
 71. NATION OF ULYSSES 'Pigs Protz...'** (C)
 69. JAWBOX 'Novelty'** (C)
 68. GRAY MATTER 'Thog'** (C)
 67. SHUDDER TO THINK 'Get Your Goat'** (C)
 66. LUNGFISH No. 65 & 1st E.P. (E)

(Also available as cassette. *Available as CD, price code 0)

Price Guide, including postage, in U.S. \$:

	U.S.A.	SURFACE & CANADA	Airmail
(A) 7"	3.00	4.00	6.00
(B) 12" EP	6.00	8.00	11.00
(C) LP	7.00	9.00	12.00
(D) CD	8.00	9.00	11.00
(E) MaxiCD	10.00	11.00	13.00

Illustrated CATALOG! please send one U.S. \$ or 4 U.S. stamps or 4 R.C.S.



For a plain box complete LIST of records, send in a U.S. stamp or an R.C.

3819 BEECHER ST. NW, WASH., D.C. 20007

Interview and photo Eric Fleck your Head



Quicksand is:
Sergio Vega—bass
Tom Capone—guitar
Walter Schreifels—vocals
Alan Cage—drums

Quicksand's line-up reads like a "who's who" directory of the New York hardcore scene. Beyond Bald, Gorilla Biscuits, Shelter, Youth of Today, and Burn are just a few of the former bands for these seasoned veterans. Are Quicksand destined for stardom? To be "the next big thing"? Who knows? One for that matter, who cares? Here are four simple guys who are merely on the way to fulfilling their goals by playing music because they love it.

Disorder ran into guitarist Walter Schreifels before their all-guns band at The Dugout and had a few words with him....

Disorder: You new record, *slip*, is out on Polydor, you were on Revelation before, how did this all come together?
Walter Schreifels: People from different labels starting coming out to our shows in New York and as it got to its peak there were a few that were really, sincerely interested. Polygram seemed like the best bet at the time.

You've all come up through the hardcore scene, have you been in New York straight-edge bands and have done the independent label thing, how different is it working with a major label?

Well, the difference is knowing that when you make a record it's going to come out on the day it is supposed to come out. That's one really significant thing. The record is in stores and people can see it and pick it up, that's a good difference to me. A store doesn't have to order the record and never have it show up, or have it show up a year later. For the band it's better in that sense. People who know Quicksand, and are thinking about picking the record up, can just go down to the record store and do so. Things are done so much more orderly.

The other thing is that they have a press department, so we'll find ourselves in magazines and stuff like that. A lot of the time it is sort of artificial...I mean, I'm in *Guitar Player* magazine this month and I'm a shitty guitarist! But, nonetheless, I'm in the magazine. Things like that are different.

The good thing about being on an independent label is that a lot of the time the independent label doesn't give a shit about what you do. Like, "We're going to put this big cool record on the front of the record and we're going to sing in pig Latin." The independent doesn't care! They're like, "OK, cool." With our record label they've actually been very cool about those kind of things; they haven't been too overbearing with it. There's a difference between the two. Independent seems to have more of a

lax attitude. I realise that this record is an investment and there's money put into it from the label's standpoint, that is one cloud in the sky, but so far it hasn't been a problem.

How has slip been selling?
Really well! We're not a huge band but it's doing very well. With the Revelation release we sold 17,000 copies over a period of three years. Now we're selling a lot of records every week that I never thought we would sell. In that sense it's amazing, but we're still reaching a lot of the same kids at this point. I'm playing to the same people that I've been playing to for the last eight years. It's not like we've now got promoters coming backstage, or anything like that, but the record is doing very well and my outlook on it is that it's successful.

My main fear with the record is that it won't sell to the same people who bought our last record. I want the same people to buy it. Like, "Cool. I bought their last thing and I like this too," not "I can't relate to this because I saw Walter in *Guitar Player* magazine—what a poseur." If we can reach and please the same people then, in my eyes, we did everything right and everything is cool.

This is Quicksand's second time to Vancouver, the first time you were touring through with Helmet. How does this tour compare to the last one?
The tour with Helmet was bigger, it was a different audience from what we were used to. However, we always had our little contingent of people; there were 10 or 15 kids who knew who we were and the rest of the audience saw Helmet on MTV, or were into Helmet, or for whatever reason they were at that gig. We're not as big as Helmet is, we haven't got to that point yet. We're not on MTV. Like I said, we're playing to the same kids. We'll play to 200 kids all through the South, the same people I've been playing to with Hardcore.

I'm interested with this tour, I was expecting that maybe we'd have found this new audience but so far that hasn't happened. At this point it's very much the same

experience that I've had in the past, only this time around I'm in a nicer van. That's a pretty blessing from Polygram. The little things mean a lot.

Have you received any flak from the major label nay-sayers?
I don't think so. As far as people giving us flak, I don't think anyone really identified with us in that way. People haven't placed those kinds of expectations on us. The fact that we were on an independent label doesn't mean that I'm running for Independent Label President, because I'm not. If we could have been on a major label for our first EP we would have done it. We want to put out music. If we couldn't have put out our first EP on Revelation I would have saved up my money and put it out myself.

The idea behind the band is to put out the best music that we can make and reach as many people as possible. This is the best opportunity we've gotten to do that so far and that's why we went for it. If you think that being on a major label is not cool, and you can't enjoy a band because they're on a major label, because you are against the corporate...whatever, the solution is simple: you don't go to the shows and you don't buy the record. Because if you do you are contributing to that cause.

There are some people that hate CDs and therefore hate your band because you put out a CD and not vinyl—when we were on Revelation Records people would give us shit because we put out CDs. Some people feel strongly about that, and that's their right, but I feel that there are more important things to get emotional about than CDs. There are people all over this world who are starving and living in the worst conditions. I like vinyl, I like bands on independent labels, but those aren't the things that really drive my life.

Those things are nothing compared to the problems of the world.
Exactly! Or even the real problems of your own life. OK...I don't want to support CDs because they ruined vinyl and that sucks, and "I don't want to support them be-

cause they are on a corporate label." Well, what do you do? Do you live with your parents? What do you think your parents do? Are they the Ghandi's? Your parents are out there working for some shitty corporation, paying your bills and feeding you. When you get your job you'll also have to pay your taxes to our scumbag government. You really have to pick your causes. Pick what you really be-

lieve in and work on that.



lieve in and work on that. At this point we are on a major label and I've got some money from that. I'm not rich, but I don't have to work. Before, we were driving in a van with no windows, I didn't have any money and this is what we did. We didn't care. I didn't think "Oh, well...I'm not making enough money. I'm not big enough of a rock star. This does not suit my ego." People make music and want to get it out to

people because they get off on the reaction from a crowd, or they get off on praise of their work, or they just get off on the process of doing music. People write poetry, people write in their journals...no one reads your journal but it makes you feel better. That's how music is with this group.

You'll see bands that will make a package and send it off to a major label to get signed. If they

garage—the Rodents—and we'd play these little punk songs. Our big goal was to play a party. Then we played a party and it was great. The next thing was Gorilla Biscuits, our big goal was to play CBGB's. The day we played CBGB's was the biggest thing. I couldn't believe if I couldn't sleep the whole night before.

Each time you set yourself up. As you achieve your goals, that

is your satisfaction. You can't sit in your room and think, "Well, I'm going to write this song and this song is going to get me to number one in the charts, or I'll be pissed off." You don't really have any control over what happens. You don't have any control over whether people like your record or not. People could very well say that your records suck and no would buy them, but you'll continue to do it anyway

When you first picked up a guitar and started playing did you ever imagine that you would be doing this Quicksand thing: touring around, on a major label?

At first I was in a band in my

LUVA FAIR



MONDAY TO SATURDAY
9PM 2AM
SUNDAY
9PM 12AM

DRINK SPECIALS
MONDAY
WEDNESDAY
THURSDAY
SUNDAY

CABARET

LISTEN UP!

ASSHOLE

WHAT PEOPLE ARE
SAYING ABOUT

new
&
improved



"Not one 'Loco-Motion'
sticker!!"

-Jonny Civic

"Where's the volleyballs?"

-Biff Beach

"Cash my welfare cheque?"

-Pro Snoboerder



VIDEOSSNOBOARDSMUSIC
FINETHREADSSKATEBOARDS
VIDEOSSNOWBOARDSMUSIC
FINETHREADSSKATEBOARDS
VIDEOSSNOWBOARDSMUSIC



VIDEOSSNOBOARDSMUSIC
FINETHREADSSKATEBOARDS
VIDEOSSNOWBOARDSMUSIC
FINETHREADSSKATEBOARDS
VIDEOSSNOWBOARDSMUSIC



NOT JUST FOR LIFE'S LOTTERY LOSERS

2412 MAIN ST. • 872-2999
1102 AUSTIN AVE. • 931-5070

THE POOH STICKS are a quirky little group from a town called Swansea nestled on the shores of a country that until recently was a rock anomaly, Wales. That was until the Pooh Sticks appeared on the scene and started to put out records on their own Fierce Recordings label and proceeded to take the world by storm, independently releasing a series of singles and LPs on Fierce, and in America on Sympathy For The Record Industry. From the growing underground popularity of those tiny records, the Pooh Sticks have now found themselves right where they've wanted to be all along...on the major label BMG with their third and latest album, *Million Seller*, selling world-wide.

The Pooh Sticks are a pop band, pure and simple. Leader Hue Pooh and his fellow teenage rowdies who make up the rest of the Pooh Sticks play an incredibly up-beat and catchy "now" form of power-pop, taken directly from the bubblegum sounds of 70's AM radio and transplanted here and now in the hearts and minds of Pooh Sticks fans the world over. I first discovered the fab Poohs through their colossal hit single "Young People," released last year on Sympathy. I became an instant fan of the anthem-like power of the Pooh Sticks and immediately set out to collect the rest of their available discography. And when the chance arose to actually interview mega-pop star Hue Pooh, let's just say I freaked at the chance. And, so, without further ranting, let's get to know the Pooh Sticks!

Discorder: If you don't mind I'm going to get right into this and ask a bit of a controversial question towards you? There has been a lot of speculation and rumours to the effect that the Pooh Sticks don't really exist, and that you play everything on the recordings and simply have cute girls pose with you for the record covers. Is this fact or fiction?

Hue Pooh: No! That's not true at all! Right now we practically have a new line-up, but there's been a real core to the group, like myself and the guitarist Paul, and then there's Amelia from Heavenly, and Trudi. That's the line-up that played the CMI in New York. It's pretty much just me and a bunch of revolving members but now we have a steady line-up. I think you know, we hardly do any shows, we've done like 20 shows our whole career!

How long have you been together?

Since '88. We had a record out before we even played.

For your first Sympathy LP is it true that you used a...drum machine???

Uh...yeah, there's a drum machine on *Formula One Generation*. Sorry, but there's a drum machine on a lot of the earlier stuff. I thought it was pretty obvious.

What had you done before *Formula One Generation*?

Well, that was our first American release, our first record was a single called "On Tape" and then we released a box set of one-sided singles. Then we did a live album on 53rd & 3rd Records, which is an old label that did The Pastels, Vaselines, and such. Then we did a live album on a take-off of the "Trademark Of Quality" bootlegs, you know, a bootleg of a bootleg.

Hmmmm...interesting idea. I think a few bands have done that. And then you went on to do the list of amazing records with Sympathy: *Formula One Generation*, the three stellar singles, and then *Great White Wonder*. Bringing us to another astounding and vicious rock rumour...I heard that BMG had told Sympathy they're not allowed to sell anymore copies of *Great White Wonder* and that they have to pull the album from stores, therefore leaving Sympathy, a lowly indie label, up shit creek. Politically incorrect, wouldn't you say?

Oh, I thought that Sympathy had basically sold out all...I don't know, I don't get involved with things like that.

So, to your knowledge, BMG did not strong-arm Sympathy?

Hmmmm, I don't know, I really don't. But, I mean, they're a major label area, they?

Long Gone John [the guy who runs Sympathy] must be a friend of yours, has he ever mentioned, or screamed, how he may be getting screwed? Mmmmm, not really. John came to our shows in New York and I think it's all okay. We're his favourite band!

Don't you find it ironic that *Great White Wonder* came out only on CD and is on a label called Sympathy For The Record Industry?

Yeah, that's weird. We'd like it on vinyl, and John really loves vinyl, but I think he was just being told by his people that it wasn't worth doing. Our new record is on vinyl over here but the format is pretty much dead.

Well, I'm a huge vinyl fan and I'm constantly frustrated at being forced to shell out \$30 for a tiny sounding import CD. Anyways, are you planning to tour at all? I know you played in New York and Hoboken but what about the rest of North America?

Yeah, we're never done it before but we're planning to come over really soon for a long time, like two months or something. We'll do all of the States and something like 30 dates in Canada.

Wow! Will you be touring with another band?

I don't know, there's just so many things happening for us right now. We don't really care, we'd be more than happy to play the smaller places.

Yeah, well, you played Maxwell's in Hoboken and that's a pretty small place, yet you show there already infamous. I heard that you covered your naked body in lipstick and threw yourself into the audience?!!

Yeah, Amelia was drawing all over me in lipstick. She wrote "Heart Throb" on my chest! I was in homage to all the little riot girls that were there.

Speaking of the pop underground/riot girl revolution thing, people seem to have dissociated you with that. Wherein I would bump you with other greats like Beat Happening, The Pastels, Vaselines, or Heavenly, other people have said "No, the Pooh Sticks are a novelty and not worth that dissociation."

Well, the difference between us and somebody like the Pastels is that we actually write decent songs.

You don't like The Pastels?

We've played with The Pastels and Vaselines and there's a certain snobbery that comes from those K [Beat Happening and Pastels' label] type bands. They feel that they've been betrayed by the Pooh Sticks because we've learned to write better songs and play our instruments beyond a beginner's level, therefore rising above them to be on a major label and stuff. We weren't just content to be in that scene, we actually had a bit of ambition. But, I mean, let's face it, The Pastels are awful. I saw them about a year ago and it was one of the worst shows I've ever seen—they were playing with Jai Fair. But it was really funny because as soon as I walked in I had about a dozen kids around me asking for autographs! Now this is embarrassing! So I started signing the autographs with stuff like "I hate The Pastels," and what does this girl do? She goes running up to the lead singer, Stephen Pastel, and shows him! And he used to love us, we'd play with them and murder them every time, but he then spent the entire night degrading them between their songs! It was pathetic.

I've always mentioned you to Calvin from Beat Happening because I thought that you would be right up his alley but he never seemed interested.

Well, that's strange because he was at our show in New York, and we hung out, and he seemed to like it. I think we should still be speaking of accepted songs didn't you mean, we're the link between them and something much, much bigger.

What about your song subjects, they're definitely rooted in the bubblegum-pop scene of AM radio? Is this a mockery or are these sunny tunes your heart felt thoughts?

Yeah, this is another thing...I'm not completely stupid. The songs are as sincere as they can possibly get.

I love that song "Young People." We always play it at parties and dance to it and stuff, but I know some people who find the lyrics and the whole premise embarrassing.

When we play "Young People" live there's nothing ironic or embarrassing about it. And when I scream "now it's time to have faith, what we can do!" at the end of the song, I think it's as powerful as Bikini Kill!

Actually, there's a band over here called Bum who cover "Young People" and I tell ya, it'd make you piss! Speaking of accepted songs didn't you cover a GG Allin song on *Formula One Generation*?

Yeah, we sort of did. We combined it into a medley in "Tonight." I believe his song was called "In New York City Tonight" and we changed it to "in the city tonight."

I thought that was really cool because few people know that GG Allin was really into power-pop/punk before he went completely insane...!

But another thing about people finding "Young People" embarrassing, if they come and see us live, expecting this light poppy stuff, they're gonna get their heads blown off! It's really rock, it's not embarrassing. They'll really like it, it's in their face! I mean it's really, REALLY rocky!!! They've got to give it a hue...

Chad...that's great but, uh, don't get me wrong, that was just one guy's opinion. We love you, really. Okay, now for some pulp, you're the most famous person you've ever met.

I once met Julian Lennon in Chicago, L.A. and then met Lenny Kravitz at the recording studio in L.A. Oh, and I saw Yoko and Shaun walking down the street in New York without bodyguards or anything!

Wow, the entire Lennon family! So, do you know of any Canadian bands? Yeah, the Barebacked Ladies and, um, the Shadow Men On A Shadow Planet. Don't they do TV themes?

Yeah, they do the surfy theme for a Canadian comedy show. So what is your favourite band at the moment?

Well this week it's this Huggy Bear thing. I just think that what they're doing is absolutely amazing! They've done a few singles and they've got a split album with Bikini Kill, whom they're touring with as well. This whole riot girl thing is so amazing! I love it!

Well, that's great! Anyway, we'd better wrap this up, thanks a lot for talking to us, Hue!

Okay, thanks a lot, Grant. We'll see you when we get to Canada!

So, there you have it, kids, the full scoop on the latest sensation that is the Pooh Sticks. Get out there and do your part in making *Million Seller* just that. Or, better yet, snatch up the remaining independent singles and albums on Sympathy. See you at the gig!

BY GRANT LAWRENCE



Undrame

by Lloyd Ulfana

Way back in the early days of Placebo's Dry Longs International Industries series, Undrame Musical Instantane was corralled alongside what are today some very familiar names in the realm of difficult music: Asmus Teichner, Controlled Bleeding, Jarboe, Zeni Geva, Tom Ellard and Rowena's pal, Jeff Grinke, from right up here in the Pac 10. UDMI have been included on the most recent editions of the Dry Longs program, yet six years after their original contribution, series compiler Paul Lemons' write-up still rings true: UDMI remain foreign to the ears of most North Americans. Yeah. Minus references of *Discorder*.

Discorder What's the objective, written or unwritten, of Undrame Musical Instantane? Jean-Jacques Birge of Undrame Musical Instantane "It's because no recording after live show will look like another one. We try to invent every time something new. Coccinea says: "each morning don't shave your antennas." "Undrame Musical" in Italian would be melodrama, but we translate back to Opera, is the idea of fiction in music. "Instantane" goes back to "Un." At the beginning of the group in 1976 we used to improve and we did not like this term, preferring the idea of something that was completely different the second before and the second later. Three directions draw our work: fiction, collective and mixing. Fiction: we didn't compose nor play pure music, we work on sense. Collective: we compose collectively, auto-criticizing, arguing. It's not the subject but the object that counts for us. We do work in such a manner with all the people, musicians, actors, painters, etc., trusting them if we've chosen them. Mixing: real and virtual instruments, mixing all kind of roots (contemporary, rock, jazz, theatre, cinema, etc.).

How have your objectives altered since your early recordings? First we were improving as we went. Three: Bernard Vitu, Francis Georges, and (the *Trop d'Atteindre* Nait and *Rideau* L'ly). Then composing much more (since 1981) as we've constituted the 15 piece or-

chestra (*A Travail*, *Egal Sauter Egal*, *Les Boes Contes*, *Les Boes Amis* and *L'homme à la Camera* LPs). In 1986, we decided to play live what we used to play cutting parts in the studio. And many changes happened with the rise of the CD. Our records are conceived as final works, they do not reflect our live performances, they are two different things. So followed the CDs *L'Hallali* (something classical with the opera-bouffe *La Peste*), *Soas les Mers* (more instrumental and cinematographic) and *Qui Vive?* (quite crazy for an album), we worked then with literature (*Le K* and *Jeune Fille Qui Tombe*, *Tombe*, novels by Dino Buzzati) as we used to do it with film movies (we were the initiators of this movement in Europe with 19 films on our repertoire).

Finally, we've decided to record *Urgent Meeting* and *Operative Blow-Up* with 33 guests from all musical origins—that was a way to open our independent status (we have our own studio, we often produce records and shows ourselves) and meet other people we liked. Since *Kind Lieder* we've decided to compose songs to reach more people. As we have had everything we've dreamed of, only a popular success seemed to be a new risky aim (we love to take risks and do things we don't know). Making songs changes our way of thinking a lot, we have to deal with identification and personal feelings. And the world has changed a lot.

Who are some of the artists in your profession that you admire? Bernard and I do not have the same tastes so I may only answer for myself.

I like independent composers. Who comes to mind today: Georges Aperghis, John Zorn (I like his cut-ups pieces, hate his thrash-masochist things), Kronos Quartet (not their jazz pieces!), Rene Lussier, Michael Mandler—I could have said Conlon Nanorow, Frank Zappa or Robert Wyatt, as John Cage and Miles Davis did recently. I admire all the people who've accepted to work with us!

GRRR Records is our distribution channel/record company, correct? Keeping in mind the unpop-rock nature of your music, is it possible for you to rebuy your inventory?

GRRR Records is our production label, we're not a distributor. We cannot say we earn money with the record production, it is part of a bigger thing, and we do earn our living very well with our music, only with our music. We do not have any problem being what you call "un-pop-rock" because we don't feel that way and because we've made things that pop-rock musicians have difficulties doing, such as music for films, theatre, dance, etc., or being played at the Opera de Paris.... Maybe Zappa has done such a career, and more, more successful than ours!

In reference again to the unpop-rock nature of your music, what obstacles do you face? Do you feel you have overcome some of these obstacles by running your own record label? We've run our own record label to avoid waiting, to be free to invent, and to go on inventing.

Is there anyone you fantasize of making beautiful music with? Is there any deceased composer that you would like to have had the opportunity to perform with?

About a fantasy of "making beautiful music," I may give you a list of people we could not reach or meet on time for our two *Urgent Meeting* albums: Shelley Hirsch, Lol Coxhill, John Zorn, Tom Cora, Robert Wyatt, Ornette Coleman, Michel Portal, Catherine Krinetz, Lester Bowie, Richard Teitelbaum, Heiner Goebbels, Dieter Dittmann, and so many others. But we've done it with so many too. About a deceased composer, let's say the ones I loved, all inventors: Charles Ives, Hector Berlioz, Edgar Varese, John Cage and Imiti Hirsch (whom I both had the pleasure to meet, and maybe Charlie Mingus).

If I am not mistaken, your press releases indicate that you have been involved in theatrical exhibitions and soundtrack material. What is the extent of your work with visual art?

We've played huge things such as *Passage* by Emilio Zola, with art by Richard Bohringer, a 70 piece bar, many orchestra, etc., in a big, natural, urban theatre, entirely repeated in blue, with a lot of scenery. In Zappes, *Emigrants* we were playing live TV on a wide screen, direct with the LA Olympic Games transmitted through satellite. *Soas les Mers* was a tremendous show on two boats in Jules Verne's manner.

There appears to be a thriving independently-produced French music scene....Xray Pop, Ben Gesserit, Norma Log, Trisomie 21, Nos, Grims' Nails, Costes, Ledvig, Vm 58 are among those groups known in North America. Would you care to comment on the scene? I don't know any of the French groups you write about. Maybe they are too rock (in the American style) for us. We need to be surprised at each piece. Many musicians exploit just one idea in all their work. Rock was not like that 20 years ago, it was very inventive. Maybe I shall be surprised by these groups someday. Their economic status is much worse than ours.

Is there a strong musical underground in Paris? How is it different than in the smaller communities of France?

Living very independently, for so many years! I don't know the underground scene, which often follows a fashion year after year. We don't. We just follow the story of humanity and my way of thinking has not changed even if my ideas have moved a lot. It's often harder outside of Paris as our taste is very contrasted in Paris. Many things happen in cities like Rennes or Toulouse, but Paris remains the place, but a Parisian and I love this city.

Do you think the music of Undrame Musical Instantane will be relevant in ten years time? In your opinion, has the music you created in the '70s withstood the test of time?

No problem for us to get old. I answered about fashion, I can add that it's like good wine.

What are the three most important

records ever?

About the three most important records ever I only answer for me: *Sgt. Pepper's*, one by Varese and one you can eat.

What's the best thing about Canada? The best thing about Canada is empty space.

What's the best album to come from Canada?

The best album from Canada is any recorded by Glenn Gould. And *A Traxor de la Langue* by Rene Lussier (to speak of a guy well alive).

Undrame Musical Instantane was once reviewed in *Elle Magazine*. Does Claudia Schiffer like UDMI? Do you think Cindy Crawford would like UDMI?

I don't know who is Claudia Schiffer. Is Cindy Crawford Joan's daughter? I just love Joan Crawford and Nicholas Ray's *Johnny Guitar*.

Does Bernard require a license to look like the guy from *The Boat*? We don't know *The Boat*. About Bernard's license to look like one of them, be careful of whom you did first, Bernard is 58! Let them send royalties to our address.

On their Conspiracy International Project, Chris & Co's "highly recommended headphones" to listen to the album, or "alternately listen through speakers at loud volume—give priority to aural senses." Is there such a thing as an inaudible sound or subconscious sounds?

You may listen loud or low unless you don't do anything else but listening. We call our work "blind movies."

Contact: Undrame Musical Instantane GRRR Records 63 Blvd. de Menthonmont 75011 Paris France



Illusion Of Safety

GRACELAND

THE
TECHNO
TRANCE
ACID JAZZ
HIP HOP
REGGAE
CLUB



TUESDAY
Zoo Bar

WEDNESDAY
Reggae Night

THURSDAY
Tekno Acid
Beat

FRIDAY
Wild Cherry

SATURDAY
Noahs Ark

HOURS
9pm-2am

Lots of live shows, call for info

1250 Richards Street
Vancouver
[604] 688-2648

SAM'S INDIE STREET



LUNG - Magnum Opiate

Fast, furious and glorious. Rock and Roll at its most intense, distorted and powerful. - Vancouver Sun Live, May 6th, Graceland.

PERFUME TREE - Bust

If Adrian Sherwood collaborated with Dead Can Dance, a similar creation might result. - CMJ Live, May 6th, Graceland.



COAL - Coal

Eerie yet gripping music, rather like psychedelic country blues. - Vancouver Sun Live, May 6th, Graceland.

SHE STOLE MY BEER Sparks Off The Guardrail

To quote the Doobie Bros, "Listen to the music", then you'll know what all the excitement is about. Live, May 7th, 86 Street



RYMES WITH ORANGE Peel

Fun and exciting alternative pop, these guys will make you dance. catch 'em live, May 7th at The Big Bam Bar

JUICE MONKEYS Bulbous & Fragrant

Tighter than Tarzan's loin cloth during mating season. - AFMAG Live, May 8th, New York Theatre.



ROTORCLOUD Rotorcloud

Turbulent groove rock, check out all the hype at the Hungry I, May 8th.

RATTLED ROOSTERS Year Of The Rooster

Music that has blown away cities such as Seattle, Los Angeles, San Francisco and Austin. Live, May 8th, Commodore.



DAYTONA 300

Superb melodic noise pop adventure, "Just try to catch them live." May 9th, 303 West Hastings

RED SECTOR 1 World Peace

Optimistic alternative pop, imagine if Morrissey was a positive poet and teamed up with Vincent Clarke. Live, May 9th, 303 West Hastings.



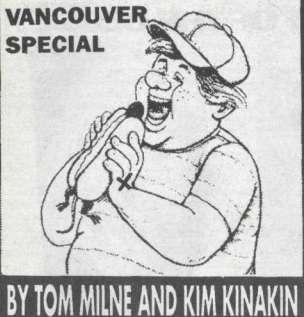
-ATTENTION ALL BANDS-

IF YOU HAVE ANY DEMOS, CD'S, 7 INCHES AVAILABLE, WE WILL GLADLY SELL YOUR PRODUCT ON A CONSIGNMENT BASIS. FOR FURTHER INFORMATION CONTACT ROB AT 684-3722 (568 SEYMOUR ST.)

SamTheRecordMan

CAN'T FIND IT? SAM'S has Western Canada's Largest Selection and Most Comprehensive Request Service
AVAILABLE AT 588 SEYMOUR ST. (DOWNTOWN) FOUR FLOORS OF FUN!

VANCOUVER SPECIAL



MY DATE WITH TOM

It's not too often that I crawl out of my 40-so-shattered-lifelyle to crouch down on Buddhist veggie-cuisine, but when that phone rang and Tom's voice spoke...well, I would have done anything.

The food was great, the talk was deep and the mood was just: Chinese tea, rice, veges and simulated chicken whilst we gazed into each other's eyes. The news was voice. He told me I would be going solo this time as exams were holding him down. First fear...then de-

light. Tom assured me he would be a phone call away. I will never forget that precious moment when Tom reached under the table and pulled out his bag of goodies: tapes, CDs and videos (who would of thought, indeed!) for review in the "Vancouver Special."

I never believed him before but it is true, people do send in tapes for review and, yes, they are piling up as we slack-off and wait until after the deadline to submit our frantic scratching. I left the restaurant with a tear in my eye and a feeling of purpose. Here's what happened.

FANZINES

Geop-zit #4

The Jesus Christ "interview" is brilliant and worth the buck in itself. Now printed on recycled paper (cool, how 'bout un-bleached?) with tons and tons of reviews plus an interview with Neurotic, opinions on artist girls, tootsies and suicide. Great layout and comics galore. It even had one photo of a muscle man in a g-string...but I want more! (\$2 ppd., to 297 - 810 W. Broadway, Vancouver.



ver, B.C. V5Z 4C9)

Liberation #3 (4/87)

This is from Bellingham/Seattle and takes the reader into the editor's minds: stories of life, friends, change and all that shit. A serious departure from the first issue; less focus on band interviews and a more personal take. I like it. (\$2/7, to P.O. Box 131, Bellingham, WA 98226)

Al Kief #1

This actually came out a while ago but I forgot to include it last issue. A lot of talk about legalizing pot/hip with more reasons than just to get high. Opinions on religion and...life. I'm waiting for the next one. (\$1/7, to P.O. Box 103-1027 Davie St., Vancouver, B.C. V6E 4L2)

Knife, #3

The Creator of Canada! There is sooo much packed into this 'zine that I couldn't possibly begin to list what's included. Thoughts and ideas, just a taste of the editor's life and poetry from everywhere (including poetry found at a restaurant). Cool. (\$1 or \$2, to Chris, P.O. Box 26051, Winnipeg, MB R3C 4K9)

DESPERATELY SEEKING SATAN

It seems that Lucifer of *Hanoi* "zine wrote a letter to "Airhead" in reference to his inability to "pick up cool alternative babes" since the Crue Elephant closed down. My sympathy rose, but I question the idea that he ever had the ability in the first place. Most people have taste, and I can smell him a mile away. Get a life.

LOCALITIES

How about letting us know what's up with your band 'cause we can only write what we know. **Brand New Unit** have been recording with the time they won from the Shindig contest and are kicking out the best stuff I've ever heard from them: catchy, melodic and rockin'. Look for *KU 7* to come out on 3 Minute Music Records; the recording is a little older but still rad. **Jinx, BNU's** guitarist, also plays drums for **Strain** who have returned from a 3-day Californian tour with *Underlock*. Look for a *Strain 7* on Overall Records sometime in the future. **The Smugglers** are embarking on their 7-week North American tour and kick it all off with a Station Street show on April 30th. Accompanying The Smugglers on all of their Canadian dates will be cab. For more info, contact The Smugglers' tour line @ (604) 926-9444.

THE OATH

Now repeat after me: "I, do solemnly swear...to never, ever send a cheesy, self-glorifying, I wanna rock with the big boy type of bio/letter for review in the Vancouver Special." Seriously, it does not make us want to listen to your music any more than anyone else. In fact, from now on, if you send in a lame-ass bio you should'st expect a review from us. Is that clear?

THE LOWDOWN

Short Yellow Bus — demo Short Yellow Bus is sort of like third-rate Pavement with geeky (plunging into moronic) lyrics and NO "feel." Their dialogue comes across boring and I continually wanted it to break into song like it did in the first song, which I actually dug. With no

dynamics and the guessing game of whether or not that's a Wonderstiff riff in the 2nd song, SYB sound like the Boxer Short Boys based on a Friday night. (No address.)

Caedeed — *Unworthy Existence* These guys really, really hate God and all his cohorts but thank Satan is quite the cool one. Their 6-minute songs are a bit overbearing but the church organ in the background sure adds to the overall evileness. Death-metal that really lives up to its name...too much for me to handle. (c/o Englund Lars Kaggstam, 16E 41503, Gothenburg, Sweden)

Ninthour — Nice Attempt At Nothing Special

Up-bat hardcore-punk that actually reminds me of a slightly less energetic Active Fences (if you can remember that far back); politically sarcastic, sing-along, snotty punk lyrics...really fun. The top of that they do up-back covers of *Pillhead's* "I Will Refuse" and the Subliminal's "DOA's" "Fuck You." I will definitely look into this and the new demo they have coming out soon. (c/o Stefan Neutic, 2832 Gorge Valley Pl., Nanaimo, B.C. V9T 3E3)

Fun For Malakai — Reverie

Why I'm reviewing this perfectly produced "soul" rockin' funk/dance stuff I'll never know. The corporate music biz has already overkilled this genre and, consequently, *Reverie* sounds like an entire record of that soul/Broadcast song with hints of Seal...miff said. (P.O. Box 4082, Station E, Ottawa, Ontario K1S 5B1)

Changelings — Radio Visual CD/Video

You walk into a nite-dub. The crowd is lame. You know nobody. You're bored, lonely and you're thinking of the boy/girlfriend that just dumped you. The speakers are blaring the Changelings... You leave. I didn't care to watch the video. (324 - 916 W. Broadway, Vancouver, B.C. V5Z 1K7)

Mental Pygmies — demo

I swear Glen Danzig sings for the Mental Pygmies and I guess they can play their instruments because the solos never stop—drum solos too! Comparable to the Snail's at times but nothing too memorable, except that it's groove-rock from across the border. (1005 W. Cascade, Mt. Vernon, WA, 98273 U.S.A.)

Mutant Starfish — demo

Mutant Starfish sound like a cheap demo of an older Concrete Blond with a male vocalist. I'd like it a lot more if the guys were louder & more distorted. I have no idea what they were trying to achieve with this. Maybe that's better...? (Box 814, Station A, Vancouver, B.C. V6C 2N6)

Take That — Vicarious Baglatch

Are these guys serious? The cover looks like a still from a low-budget Canadian "hit" comedy, which is actually kinda cool, but they're yanks! "I've heard that before" rock ditties and jangly guitars but cheesy lyrics and clichés kill it. (c/o Art First Records, 233 Frankel Blvd., Merrick, NY, 11566 USA)

Stovebolt — demo

If you were fortunate you saw these guys open for Superconductor's all-gaze show, I'm amazed it's Janky yet rockin', heavy yet melodic—each song different from the next. I can see these guys growing into something special. Emotion packed, angry driven lyrics filled with discontent & frustration. I can relate. (3114 Grant St., Vancouver, B.C. V5K 3H9)

Wretched Ethyl — demo

Poppy, distorted guitars with semi-annoying vocals that actually work once you get used to them. Kinda reminds me of something that K Records or Simple Machines would put out, but a bit more up-tempo. Straight forward with a bit of punk attitude and anger. Cool cover photo! (#202 - 1255 Broughton St., Vancouver, B.C. V6G 2B4)

TOM'S 2 CENTS

Sludge — demo

These guys got more, more intense and, technically, more proficient since I last heard them. There is still a lot of tempo change and doom-laden heavy riffs but the vocal style is vastly improved, both powerful and melodic. Considering that this demo serves up such a riff-laden slab of power-grunged hardcore, I'd imagine that Sludge would be a live act well worth checking out these days. It's demo like this that re-affirms my faith that there are some amazing Vancouver-based bands out there. (address?)

ALL-AGES SHOWS

April

Fri. 30th — Youth Against Violence featuring: Caustic Thought, Sparkmaker, Brand New Unit, Fatal Attraction, Seamen, W.D.C., 10 Feet Hat and Sludge at Shannon Hall, Coalville Fairgrounds (176 St. & 60th Ave.). \$6 in advance, \$8 at the door, show starts at 6:00 PM.

May

Sat. 1st — Windwalker, Gey Smiley, Scrub and Leather Uppers at The Dugout, 1248 Seymour St.

cub and Sparkmaker at I.W.A. Community Hall (10th Commercial). \$2 show starts at 2:00 PM.

Wed. 5th — Citizen Fish, Tschung, 10/07 and Roakak Club U.S.A. (1414 Cornwell in downtown Bellingham, USA). \$5 show starts at 7:00 PM. info (206) 966-4459

Fri. 7th — Fuzgazi, Mecca Normal and guests at the Plaza of Nations. \$7, show starts at 7:00 PM.

Fri. 14-Sun. 16 — Benefit for the Rape Crisis Centre with Havas To, Betty, Tattle Tale, Structure, Witchy Po, Bikini Kill, Kravis, Playhouse, (Box ex-Krevis), Touch N' Gos, Facepiller, Stovebolt, Sparkmaker and Strain at Blast Records, North Van. Res. Centre with Hastings Community Centre. \$10/pas for all shows. Look out for gig flyers or for more info, contact Mercedin @ 876-4018 or Tricia @ 980-8289.

So, that's it. Next month Tom will give insight to exams, school life and getting drunk while the band plays. Forgive me for what I have done, it was all in vain.

GRANVILLE

BOOV

COMPANY

Vancouver's
Downtown
Bookstore

Located under
the historic
Commodore
Ballroom

850 Granville St.
Vancouver, BC
V6Z 1K3

Phone 687-2213



Culture
& Sub-culture

OPEN 7 DAYS & 7 NIGHTS

the vancouver collective
presents:

COLLECTIVE Wednesdays
@ The Hungry Eye
23 W. Cordova
cheap draft

ALTERNATIVE Sundays
@ Level 5
595 Hornby
drink specials
great bands

looking for more local original bands - all styles, professional attitude
phone 876-7804
sponsored by Not Just Another Music Shop.

the cruel elephant

concert productions present:

EVERY TUESDAY

the cruel elephant presents its famous

70's DISCO NIGHT at the fabulous Commodore Ballroom (for that "Studio 54" kinda feeling) with two 24-foot video screens showing the 70's as only 70's mass media could, amazing light shows and occasional very special early performances like Edmonton's live disco/funk band **THERAMSES SOUL REVIVAL** (live shows @ 9:30 sharp). Plus may 11 is **VILLAGE PEOPLE NIGHT**, may 18 is **ABBA NIGHT**, and may 25 is **DISCO APPRECIATION NIGHT**, all this at a \$2 cover including GST - way cheap, drink specials and surprises galore.
-PROPER DRESS WILL OR MAY OR CAN OR MIGHT BE REWARDED- This is pure disco, original hits by the original stars, on the original vinyl.

"Rescue dance music (from the blahs)" -Funkadelic Boogie on.

FRIDAY APRIL 30 - a double headline show featuring two local bands on American labels "Boner" "Scratch" international recording monoliths **SUPERCONDUCTOR** with the pop-punk rock stylings of "Poploma" international recording artists, playing songs from their new Spanish-only released album "Wet Pants Club" **THE SMUGGLERS at the STATION STREET ARTS CENTER**, 230 Station St. behind The Old American Hotel (on Main). Doors @ 10:30 pm. Show @ 11:00 pm.

SATURDAY MAY 1

"Mini" recording artists from Vancouver **WINDWALKER** with Edmonton's **GUY SMILEY** and from San Francisco **SCRUB** (kinda like Helmet meets Metallica) with Toronto's two-piece "minimal-core" of **THE LEATHER UPPERS** (a cross between Uge, Overkill and Ween)... This is an **ALL AGES SHOW** at the **"NAPPY DUGOUT"**, 1248 Seymour (Across the street from Luvafair, alley entrance). Doors @ 7:30. Show @ 8:00.

SWATCH MUSIC WEST FESTIVAL

AT THE NAPPY DUGOUT:

1248 Seymour St. (Across the street from Luvafair, alley entrance)

FRIDAY MAY 7 - JACK KILLED JILL w/ ELVIS LOVE CHILD w/ ITCH w/ FRACUS... tickets \$6, Doors @ 7:30 NO MINORS

SATURDAY MAY 8 - ZEN w/ TOQUE w/ COLOUR OUT OF SPACE w/ REDSUGAR... tickets \$6, Doors @ 7:30 NO MINORS

SUNDAY MAY 9 FUNK'N STEIN w/ PIGMENT VEHICLE

w/ ROLLAGE w/ THE SCRUBS... tickets \$8, Doors @ 7:30 ALL AGES

SATURDAY MAY 15

ROOTS ROUNDUP w/ special guests - This is an ALL AGES SHOW at the **NAPPY DUGOUT**, 1248 Seymour St (across from Luvafair, alley entrance). Doors @ 7:30. Show @ 8 pm.

TUESDAY MAY 18

"AmRep" feat. **THE COWS** and **JANITOR JOE** w/ Vancouver/ Victoria's **SEED**... this is an **ALL AGES** show at the **NAPPY DUGOUT**, 1248 Seymour St (across from Luvafair, alley entrance). Doors @ 7:30. Show @ 8pm.

FRIDAY MAY 21

Vancouver's rockabilly kings **THE BATTLED BOOSTERS** w/ Victoria's **LOOSE** w/ Richmond's **THE HOLLYHEADS**... this is an **ALL AGES** show at the **NAPPY DUGOUT**, 1248 Seymour (across from Luvafair, alley entrance). Doors @ 7:30. Show @ 8pm.

SATURDAY MAY 22

ex-Red Kross/ex-Oliveawn from LA: **THE BOTTOM FEEDERS** w/ eMoTy recording artists that include some new darlings in one of the best punk bands ever **ZIPGUN** w/ just back from a cross-Canada tour, welcome home **MYSTERY MACHINE** w/ a truly unique blend of punk rock and dub reggae, a temp-inspired band from Long Beach, CA: **Stunk** recording artists **SUBLINE**... this is an **ALL AGES SHOW** at the **NAPPY DUGOUT**... 1248 Seymour (Across the street from the Luvafair, alley entrance) doors @ 7:30, show @ 8 pm.

Good Boy Productions

#4-302 West Second Avenue,

Vancouver, BC V5Y 1C8

Phone 254-3344 • Fax 254-7239

TIME TO COME OUT OF THE CLOSET!

IT'S

DISORDER

LOCAL MUSIC

DIRECTORY

TIME AGAIN!

The July issue will play host

to the second annual

Directory - a compendium of

contact numbers and

addresses of the folks who

are making noise these

days... and the businesses

who support their artistic

endeavours. It's FREE to

place your listing, but to

ensure that you and your

band or business are

included, GET THAT LISTING

IN NOW! The deadline for

entries is June 15, 1993...

use the handy clip-out form

below or pick up a form

from one of several cool

locations around town...

and tell a friend!

YOU ARE A: (check one, please): ☐ BAND/MUSICIAN ☐ PROMOTER ☐ RECORD LABEL / DISTRIBUTOR ☐ LIVE MUSIC VENUE ☐ MANAGER/AGENT ☐ STUDIO ☐ RETAIL STORE
OTHER (please elaborate: _____)

NAME: _____

DESCRIPTION (15 words or less): _____

CONTACT(S): _____

PHONE #S: _____

FAX #S: _____

PLEASE: TELL THIS FORM LEGIBLY and MAILFAX IT TO US BEFORE JUNE 15, 1993 • THE DIRECTORY WILL BE INCLUDED IN THE JULY ISSUE OF DISORDER

Hey, y'all, there's been a lot of great records released recently so let's get right to it... First off is Hugh Pooh (Sticks)'s fave new band, **Huggy Bear**. Well, I guess great poppiness think alike 'cuz I love 'em too! Raunchy, loud and rockin', these riot girls are a crash collision between The Nation of Ulysses and Billy Childish. A politically correct Headcoatee? Maybe. All I know is that it rocked my sexist socks off. The B-side contains a series of spoken word and sound bites that fail to make much sense, so I'll just dance to the A-side's "HerJazz" again. I strongly suggest that everyone out and purchase not just this but their split LP as well, with fellow riot girls Bikini Kill. (Winjia, 130 Talbot Road, London, England, W11 1JA, UK)

Also from the grand ol' UK comes the Brit power trio, **Jess Hector and The Sound**. The generically titled "Larkin Town," backed with "I Need Lovin'," are two above average, 60's style rock and roll tunes which come close to a likeness to The Kinks or the mighty Milkshakes, though a little more on the psychedelic side of things. Yeah, what else is new? Don't get me wrong, it's good. I'm just jaded. (Clavfist, 231 Portobello Rd, London, England, W11 1LT, UK)

Okay, everybody, get back! The **Mr. T Experience** have gone *Gun Crazy*! That's the title of their brand new 3-song 7" which, most notably, is MTX's first effort since the departure of rhythm guitar boy, Jon "Zero" Von. Let me declare how glad I

am that the sad leave of Jon didn't break up this amazing punk rock outfit. Sure, some of that backup guitar buzz is gone but it's still MTX and Frank's songs. "More Than Toast," "Swallow Everything" and, especially, "Together Tonight," are, as always, as rockin' as hell. These guys started way, way back in the early 80's as a sort of novelty punk-wannabe act and have emerged with the best of 'em as a great rock band with great songs. **Viva la MTX!** (Lookout, P.O. Box 11374, Berkeley, CA, 94701, USA)

The **Untamed Youth** are another of my most fave bands in the world but their new budget rock slab on Estrus has failed to impress; it just doesn't show off their incredible rock and roll suaveness like their first 3 LPs did so prominently. Interestingly enough, this is The Untamed Youth's first actual single. It features the fairly cool lounge room sax romp of the "Sophisticated International Playboys Theme Song" and the B-side instrumental surf cover of "Sea and Shore." Once again, not their best stuff but they remain one of my faves cuz I know they got it! (Estrus, P.O. Box 2125, Bellingham, WA, 98227, USA)

Sticking with the instrumental schtick, we come to Auburn, Alabama's **Man Or Astro Man?** and their 7" EP, *Possession By Remote Control*—four songs of wild surf based around the themes of schlock films and white trash TV. Just check out the song titles: "Eric Estratica" or "Adios Johnny Bravo" (remember the *Brady*

Bunch episode in which Greg did offer a singing career by two record mogul hippies, but he would have to compromise his ideals and become a teen idol/mattador singer named Johnny Bravo?). This comparison is obvious but Man Or Astro Man? really do sound like the Shadow Men in that reverb astro way. Very good and very rare. (Homo Habilis, P.O. Box 636, Auburn, Alabama, 36830, USA)

Moving north from Alabama into North Carolina we find **Finger**, via Spain's Radiation Records. Three great songs in a loud, stompin', country-rock-pop format draw comparisons, justly, to Uncle Tupelo, The Replacements and The Young Fresh Fellows. Plus, the B-side is a huge 10 minute medley of the coolest songs from the early 70's! (Radiation, Apdo 1427, 46080, Bilbao, Spain)

Dig Mac are from Eugene and sound exactly like REM. You make the call. (Red Rover, 840 Woodway Ct., Lake Oswego, OR, 97034, USA)

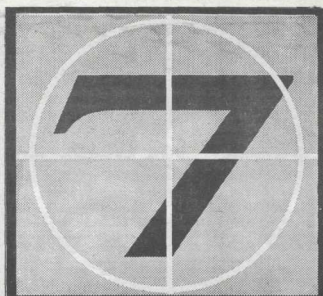
Calamity Jane and The Strychnines have got together to put out a fairly decent split single. The Calamity girls (who may be broken up now...) tackle the Sonics' classic, "Strychnine," and turn it into a mostly instrumental love-rock which comes out sounding pretty cool. Thanks, guys! Rockin' Rod and his bunch pull a bit of an unusual twist by covering the Sonics' "Lady Lane" and deliver a very...honest version of the tune. Probably the best recording the

'Nines have done yet. Keep on rockin', Rod! (RRS, 15825 Westside Hwy SW, Vashon, WA, 98070, USA)

It was sheer nonsense that use to be one of **Shonen Knife**'s hooks, but it seems that that horrible parasite jadedness has gotten the best of them. At least that's the vibe that I got after listening to the free one-sided flexi-disc included with the latest issue (March/April 1993) of *Flipside* magazine. Yes, sweet it is...insect. Shonen Knife actually sound tired 'n' grungy on this tempo changing dirge entitled "Antonio Baka Guy." Though I haven't heard their new debut for the major label (Virgin), this isn't the Shonen Knife that I remember and love. (*Flipside* Issue 83, P.O. Box 60790, Pasadena, CA, 91116, USA)

How many folks out there can tell me the one format even cooler than the 7"? For those of you who screamed out "10 inches, please!" you are entirely correct. And that is the very format of **Fluf**'s new 6-song EP, *Waiting Seed*. Coming forth from the ashes of Olkewelan, guitarist O fronts this new and mighty combo and it's here that O shows his real talent as both a graphic artist and musician: boasting spectacular sleeve art and 90's pop-rock songs. Swell songs, swell sound, swell record. So all of you kids going to see Rocket From The Crypt later this month be sure to get there early enough to see Fluf, ya hear? (Headhunter/Cargo)

I recently received a package from Meat Records of Seattle, and since my buddies from



BY GRANT LAWRENCE

Thorsen have just signed a lucrative record contract with Meat I was eager to spin some of the label's other releases. **Big Satan Inc.**'s 2-song 7" is probably the best slab of Meat with their brand of noisy pop-metal similar to Seaweed. **Humidifier** are a group from New Haven, CT who also sound a lot like Seaweed! Six short songs with a mid-80's punk feel to 'em, complete with some semi-catchy Ramones-style harmonies. Finally, we come to the **Fitz of Depression**'s self-titled, 8-song mini LP. F.O.D.'s recent claim to fame must surely be their

much touted opening slot for Nirvana at the Seattle Centre Arena last year but beside that this Olympian hard-core outfit have also had the golden opportunities to play with the likes of...audhoney, The Melvins, Helmet and Soundgarden. So they must be good, eh? Well...maybe, but not particularly on vinyl. To be blunt, it's hard-core tainted with speed metal and it went in one ear and out the other. Something tells me Thorsen are going to be the best thing on Meat. (Meat, 10002 Aurora Ave. North, #1147, Seattle, WA, 98133-9347, USA)



in the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

BUTTHOLE SURFERS

BLACK 47

Once upon a time, there was this band called the Butthole Surfers, and they went on tour all the time and ended getting into all these weird situations... Originating in 1977 in San Antonio, the Buttholes (or the "Dick Clark 5", "Vodka Family Winstons", "Ashtray Baby Heads" or "The Bleeding Skulls") toured like crazy with Mark Farnier (their legendary dog mascot), and eventually recorded their new release *Independent Worm Saloon*, produced by John Paul Jones (yes, of Led Zep fame). GET IT!

899
CASS

1499
C.D.



899
CASS

1499
C.D.

CAN'T FIND IT? Sam's has Western Canada's Largest Selection and Most Comprehensive Request Service.

ON SALE UNTIL JULY 10 AT 568 SEYMOUR ST. (DOWNTOWN) ONLY. FOUR FLOORS OF FUN!

with their sound, the set held my attention. Great noisy, yet controlled, guitar throughout; hypnotic lyrics; wounded, honest vocals. The fact that Greg was singing directly to me for a few tunes added to the intimacy of the surroundings. Since I bought their CD (cheap) at the show I can now figure out what he was saying. A tight band, glad I stayed.



PHOTO BY LEN WHISTLER

This is the first show that I've seen at this venue (enter from alley across the street from the Luv-a-fair) and there will be more. 8 bucks admission is a bit steep for some (how about 6 for students?) but what a great time to be under 19 in the big city...loads of all-ages gigs.

Mrs. Beemans

King Missile Hammerbox Monday, April 19 Graceland

I arrived at Graceland all gung-ho and sentimental, fondly remembering the intimate King Missile show of two years ago when the same four, kooky New York boys played to thirteen disinterested boozehounds at 86 St; sadly, this night's show was disappointing. First off, I was late so Hammerbox, the openers, will just have to suffer Mike Lehouc's caustic review: "Their songs were forgettable and the sound was shit." Surely things would improve...? From a King Missile perspective it must have been disheartening to play to a dozy, scanty crowd in depressing Gras-wasteland. Even vocalist John Hall's snappy witless and flailing, geeky, Anthony Michael Hall (a relative?) dances couldn't lessen the gloom. King Missile's songs are brilliant, angst-ridden, satirical prose poems set to music, when you can hear the words that is. But this night, because of shitty acoustics or a negligent soundperson, the lyrics were indecipherable.

Some moments of joy shone through the murk, though, when Hall appropriately tangled himself up in mike wire while crooning about headage in "Take Me Home and Tie Me Up" and when guitarist David Rick launched into a finger-nimble solo for ten impressive minutes. Of course "Detectable Penis," King Missile's most commercially successful and overrated single to date, aroused the listless audience, what and the band played a smattering of pop faves from records past including a delightful rendition of "Gary and Melissa" off the *Mystical Shit* album for the dischord fans.

The mood, having shifted mid-set, welcomed the band back for three encores with covers of "Rockaway Beach" and the Buzzcocks' "What Do I Get?" But the absolute highlight amidst the fuzz had to be Hall screaming about his childhood dreams of finding "doody" (that's poop for all you adults) in his cherished "sandbox" off of *Way to Salvation*. It reminded me again of how extremely shitty the sound is in the boxy, cavernous Graceland. As the sticker on Chris Xefos' keyboard states: "Don't Put Off 'Til Tomorrow, something must be done either about remedying the acoustics in Graceland or forcing the soundperson to do their job."

un-punk rock girl

Mr. T Experience
Tuesday, April 20
Commodore Ballroom
Goddamn!!! What is the point of this disgusting Cruel Disco night? I can't think of anything that turns my stomach more than to see a great

band like San Francisco's Mr. T Experience forced on stage at 9:30 PM so as not to disturb the multitudes of disco dancers showing up later in the evening! Kudos to Cruel Elephant main man, Paul Moos, for at least giving MTX the chance to play but, SHIT, how bloody embarrassing! There is probably nothing worse for a band than to be on the other side of those huge video screens as they slowly rise to reveal the massive empty space that is the Commodore's dance floor.

Luckily, it didn't turn out that ugly. MTX fans did come out, and did manage to fill the first quarter of the floor, bobbing and shaking to all of MTX's punk rock hits, past and present. Of course it was not to last, for once 45 minutes had elapsed the bozo stage manager quickly hauled them off stage and signalled the beginning of the goddamn disco, even though all of us on the floor were screaming and stomping for more rock. But the massive sheep herd dressed in bells and leathers nanaged to out number us about ten to one, so we made our way into the night cutting the lemming mentality of the common Vancouverite, cursing the Commodore for their "\$3.50 beer special" (down from \$5), and praising the Mr. T Experience for dining through again on what must be their 10th or 11th time to this Cruel Disco town.

Grant Lawrence

Negativland
Thee Crusaders
Thursday, April 22
Despite the alarming cod of admis-

sion (\$17.75 including taxes and service/scalper charges) a sizable crowd showed up for this show, and I think most of them felt they got their money's worth. However, there was one rip-off: I tried out the new CD jukebox (I punched in U2's "Even Better Than The Real Thing") and no sound!!!! How is one supposed to indulge in silly irony anymore?

Thee Crusaders were a brilliant choice to open this show. This time the band looked much more confident with the stage and sounded clear and warm, unlike the few times I've seen them before when their burpy style seemed to throw the soundman for a loop. When one audience member heckled with "God'll strike you down for mocking the name of the Lord!" Carl (they introduced themselves, y'know) simply conceded "You've got a valid point!" and the band played on.

Negativland started off with a screening of "Soppy" the talking cake of soap and moved on to a menaerial and taped message from Dick Vaughn, the "late" President of the Moriband Music Foundation. A few tracks from previous albums were performed almost verbatim while one member manipulated the three cart machines with tapes of Kasey Kasen, Greg Ginn and found snippets of media idiocy, another on guitar and keyboard, and the third handling guitar, bass, clarinet, a CD player, sampler and various toys.

A good chunk of the performance centered around the *I2* album and SST controversy but unfortunately didn't provide a whole lot of

new material around the subject (although I'm sure they're all sick to death of that stuff). One shining moment was a taped telephone soundbite of Greg Ginn spewing his mouth off about how Negativland had "better get a fuckin' lawyer" while the band jammed to Black Flag's "Gimme Gimme Gimme" on the CD player.

The high point was a performance of "Perfect Scrambled Eggs," complete with chef hats, butter, milk and a dozen eggs, some of which were thrown to the audience as novenits. Perfect scrambled eggs always go well with toast, so toasters were conveniently available on both sides of the stage. Mark Hofer then proceeded to chuck slices of bread into the audience, saving four for the toasters, before serving up a raucous version of "Christianity is Stupid," complete with strobe-light effects and toasters cum-dishwash machines slowly turning the 100% whole wheat slices into charcoal. And what a refreshing change it was to get home and take off my shirt without the stench of something like nicotine, smelled like toast.

Rory Taat

Dinosaur Jr. Some Velvet Sidewalk Sunday, April 25th Commodore Ballroom

This night of noise began with "surprise" special guests from Portland, OR, The Spinanes. This duo (guitar/vocals; drums) basically played their well-worn, serene-sounding post-punk to an uninterested crowd. By the fourth song, however, the band seemed to have won the crowd's attention, evidenced by bobbing heads—about as good as a response from this town for any opening act on a triple bill.

Next, Some Velvet Sidewalk. This overly-hypnotic troupe. Their start was rough, to say the least, and slam me in "Anthead" if I'm wrong but didn't their guitarist/vocalist get Dinosaur Jr.'s bass player to finish guitar duty in the set? It seems SVS's guitarist/vocalist had problems singing and playing at the same time. Not only that but their songs did not have one iota of originality as they covered the familiar territory of Northwest-stylitrypicalpunk. Yawn.

J Mascis and Co. appeared on stage around 10:45 and blasted the eyelids of the crowd back immediately. Early gems like "Rasins" and "Little Fury Things" boomed the floor appreciatively even though the vocals were lost in a garbled sea of guitar and Mascis' mumbblings—fondly reminiscent of when they last played in town. Dinosaur Jr.'s set was basically a guitarfest of T's wizardry in full glow. He was however paying more attention to the audience this time by actually making the effort to brush his hair out of his eyes. Although the show was good and all (even newer songs from *Where You Been* sounding stronger), there is no way that it was worth the \$23 price sticker. Not many shows are.

Mofo

WITH GUESTS MECCA NORMAL

FRIDAY MAY 7 PLAZA OF NATIONS

ALL AGES SHOW

DOORS 7PM • SHOW 8PM. TICKETS: \$7 (incl. GST & C) AVAILABLE AT TRACK, ZULU, BLACK SWAN, HIGH LIFE & SCRATCH RECORD STORES, ALL TICKETMASTER OUTLETS OR CHARGE BY PHONE 280-4444.

101.9 FM



UNDER REVIEW

VARIOUS ARTISTS *Freedom of Choice* (Caroline)

You young punx out there have it sooo easy. Why, I remember when we were youngsters we had to support the scene by fliks. The only "zines" we could get were the *Stone* or *Cream*. And if we were lucky, someone would latch onto a three month old copy of *NME*, meaning we had to sit through a minimum of crappy Brit pop bands like Bucks Fizz or the Tourists or fuckin' Hayze Fantasy just for the latest on Elvis Costello or the Clash. Buying any album that didn't sound mainstream was hit or miss, leaving us with some real shoddy stuff like Bow Wow Wow, Adam and the Ants, Soft Cell and a half a dozen skinnier "new wave" bands. Lucky for me there were also groups like the Pretenders, B-52's, and Devo who, although they seemed really goofy when you listen to them these days, though most wound up checking out later LPs, they had their moments.



Freedom of Choice features songs like "The World Is Not as Perfect as It Seems" by Jerry's Stars.

Most of today's happening bands grew up the same way (since they're my age) but they actually have the advantage of being able to cover some of those new wave chestnuts. *Freedom of Choice* collects these tunes done by artists such as Sonic Youth, Roli Cross, Superchunk, etc., in a benefit for Planned Parenthood. Most of the covers are groovy enough and the best being Das Dumen's version of the Pretenders' "The Wait" and Mulhoney's "Pump It Up," but there's also a lot of cheese, like covers

of the Missing Persons, Human League, and Go! Go's songs that just don't cut it. However, the cause is good and it's a kind of sweet pain that you get listening to these songs and remembering the old days of the Pogo, Devo gear and sideways haircuts.

Mofa



BUTTHOLE SURFERS *Independent World Salon* (Capitol)

Being a rock star sucks. You crank out some tunes, go on tour, do drugs and groupies (gender neutral), then either fall off the face of the earth or become a bad joke: Mick Jagger, Phil Collins, Cher.... This light of the pop-gen has been on my mind lately for two reasons: I'm driving a bus with an AM stereo (classic rock or Shadow Stevens, you decide), and The Butthole Surfers have released a new album produced by none other than John Paul Jones (that's Led Zepplin, kiddies).

The album is great, their best since *Bonzo/Bonzo Passions*, although the dementia is more subtle. You can't say much more about it without sounding like Terry David Mulligan, so I won't bother. But what about the producer? If you see, I've always been an advocate of the view that we choose our own path, career our own destiny, forge our own fate, extra crunch or extra smooth, pulp or pulp-free, dig? After your world famous breaks up, you have a lot of options. Most stars

choose to hurt the music industry by either staging a comeback, promoting terrible bands, or both. Jimmy Page chose to work with some good from Whitesnake, Robert Plant is off on some hippy trip, John Bonham is still decaying and John Paul Jones has chosen to work with The Butthole Surfers. Proving that we don't all have to become out of touch with absolutely everything as we get older. Kind of gets me all choked up inside.

Justin Love

TAR *Clincher* (Touch'n'Go)

The cover of Tar's *Clincher* EP depicts the body of a beat up aluminum guitar. This simple image, more or less, sums up the approach of this Chicago foursome: straight-ahead drums, bass, guitars and vocals with no-frills production leading a very easy-gig feel to the album. If anything, *Clincher* is badly under-produced in some aspects. Nope, nuthin' fancy here, folks.

The presence of lead guitar is an almost negligible factor as all seven tracks are dominated by rhythmic and melodic bass lines, tho' the melody is somewhat limited in range and creativity (the down side of "no-frills"). Consequently, the driving, insistent pace sometimes becomes merely plodding while the vocals are totally buried in the mix, rendering them dim, vague and incoherent (not that I really mind incoherence in itself—witness early REM). However, what I am able to hear is flat and typical shouting which seems to make an attempt at angst but falls short of any real passion, failing to elevate this hunk o' vinyl above the mundane. I guess what really gets me about this album is that the thing which could have killed it is the very thing which rescued it.

I actually approached *Clincher* with a very positive mind set, as I had heard some encouraging words about it, all to no avail. This EP is not total crap, there's just nothing terribly interesting about it. And I don't say I hate it. I chance, I played it more than a few times in the hope it might grow on me, but I just got sleepy.

Julius D.

MULE *(1/4 Stick / Touch'n'Go)*

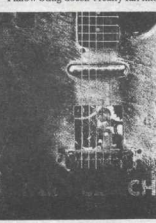
Who would've thought the year's best back-porch/junkyard blues album would come out of Michigan? Believe it or not, Jim Keel and P-Bone (ex-Laughing Hyenas and Wig, respectively) knock around Deep South territory without leaving Bear Studio in the sticks of Detroit. From the opening of "We left town to the sound of backshot rain falling for our ass," don't think we're welcome back there ("Mississippi Breaker"), these Motor City Mulesters live up past their reputations as original, authentic and impeccable musicians by structuring an album so far from the framework of their prior bands that all you can do to nip

from yer bottle o' hooch, whittle up a new gun rack and wail that this was swellin' on track so you could impress your friends when you take the pick-up through town!

Paul T. Brooks

STING *Ten Summoner's Tales* (A&M)

I know Sting doesn't really fall into



the alternative genre but any artist who alienates their original audience is fine by me. Almost everyone knows something about this guy and how much he's changed over the years and *Ten Summoner's Tales* is yet another step for him: country-trance, medieval lyrics and, of course, pagan undertones (after all, the title is a wordplay of a *Canterbury Tales* short). A few of the tracks are a little too close for me but the medieval stuff is great. However the lyrics are the best if they were covered by someone else they'd be dorky ballads. Thank god (or not, if you're Sting) for that.

Tripp

LEATHERFACE *Mush* (Seed Records)

Swirling, raw-throated melodies amidst gutty, hard driving hard-core riffing. Catchy, energetic, powerful and totally inspirational from this veteran band. Finally, Leatherface should get the attention they've been deserved of for so long.

Tom Milne

FIREHOSE *Mr. Machinery Operator* (Columbia/Sony)

Well, as the big, rubber nipple-tongue lyrics on the *Run and Stingy* show, "No, sir, I don't like it." Maybe I made a poor judgement choice induced by a lack of oxygen, or something. Yes! That's the key! I sat my ass on the floor for too long, sitting through the nine high pile of yet to be reviewed music, the combination of dust particles, cold cement and excessive exposure to the microwave drove my brain into a lethargic downward swoy.

Visualize it...molasses through a green sieve. It was this—this evil mental mould—that lifted my arm, bent my fingers and coaxed me into picking up the new FIREHOSE CD. What else could explain it? I've never really listened to their old stuff and within a short amount of attentive listening I realized I hated this. They sound like the frigging Spin Doctors (so far more stupid. Needless to say, I hate the Spin Doctors too. Just, I hate the Spin Doctors too. Yes, my genes are harsh but FIREHOSE just

aren't my thing (whatever that means). Nope, not even remotely.

Any positive aspects to this horrific listening experience you ask? Yeah, I'd have to search for Teresa's birthday gift now.

Emma Laufer

ROBYN HITCHCOCK AND THE EGYPTIANS *Respect*

(A & M)
Whether he's on his solo trip or with the Egyptians, Hitchcock's career, as long as it has been, is a life with critical acclaim and relative success. Well, music fans, here's the scoop. *Respect* is a dud. There really isn't anything there that a Hitchcock fan should be encouraged to blow his or her hard earned dough on. This is one of those recordings that is pretty good the first time you hear it, okay the next, and the third time you're about to put something else on when you realize that this disc is already on but you've blotted it out of your mind.

I've always liked Hitchcock's folksy psychedelic rock leanings but there comes a time to admit that even someone as talented as Robyn Hitchcock can put out a boring album. Enough said.

Norm van Rassel

Bone Club *Beautiful* (Imago/BMG)

When I first heard of Bone Club I imagined some L.A. glam-rockers, with temporary tattoos, clip-on earrings and enough cheap hair to stop a mattress. You know, the kind of guys who put Z's where's the real thing, (e.g. Bad Boys, Sewer rats, etc.). However, the 6-song *Beautiful* EP provided a pleasant surprise.

This straight-ahead rock album is chock-full of infectious guitar and lead with some cool, fresh, pop hooks. Lead crooner Andrew Arashiba belts out some raw, animalistic lyrics and with the aid of his brother Darcy (guitars/vocals), the album also contains some harmony and super-catchy melodies. Coming out of Minnesota, the home state to great American rockers Soul Asylum, some comparison is inevitable. But while a definite influence exists, Bone Club is by no means a weak Soul Asylum copy. Bone Club manage to carve out a distinct identity while simultaneously remaining true to the hard rock model. Definitely worth adding to your collection, so, sorry, unnecessary guitar solos notwithstanding.

Sean Casey

SWIRLIES *Blondertongue Audiobaton* (Taangit)

Almost eight months ago I picked up the Swirlies' first Taangit EP, *What To Do About Them?*, a collection of songs that originally appeared on obscure cassette seven-inches. At the time, I did the double take when I reviewed and when the gobs popped their copy into the tape deck and declared, "Does this

sound like My Bloody Valentine, or what?"

Of course, their new release *Blondertongue Audiobaton* doesn't stray far from the MBV-disciple path established in their first outing. Shiploads of lo-fi noise are pasted between songs and some of the guitar-wash and unintelligible female vocals have given way to more abrasive sonic experiments but the basic framework of mid-Atlantic shoegaze remains. If it wasn't for the Swirlies' well-defined talents in the world of songwriting I'd have to write off this band as super-hyperversion of carbon paper. Happily, their devotion to MBV music with their own talents is a springboard to new pleasures. Worth checking out.

Rory Tate

VARIOUS ARTISTS *Pay It All Back, Volume 4* (On-U Sound Records)

For a little while there it looked like On-U had bitten the proverbial bullet. Apparently, thankfully, not. As an independent label, On-U remains to be consistent to its ideology: surviving trends and providing its artists with a creative outlet, all of which benefits we the listeners.

Vol. 4 of the *Pay It All Back* series presents us with a funkier sound than previous releases. Yes, even the former Annie Anxiety, listed here as Little Annie, gets soulful with "Bless These." There are five Strangers Parcells acts featuring, among others, Bernard Fowler, Bim Sherman and Jesse Rae on vocals. Last Poet Jai's "Mankind" takes up where Gary Hall left off on earlier releases, and for those who argue that Tackhead really is doing Wimshay and Skip McDonald's "Stop The Clock Part 2."

Dubtrage aficionados get two cuts from the forthcoming Dub Syndicate release, *Extraneous*, and an excellent "Don't Betray Me" by the Twinkle Brothers and the Trebiana Family Band. Polish dub, possibly the highlight of this release (one man's opinion anyway). And what would an On-U release be without the Adrian Sherwood cut? It wouldn't. Sherwood lifts all these cuts out of the ordinary with his brand of original mix and top-notch production.

My favourite *Pay It All Back* is still the CD/cassette version of Vol. 2, its diversity and originality in hard to beat. Vol. 4, however, serves up an entertainingly impressive platter for us to feast on.

Norm van Rassel

MORTIFICATION *Scrolls of the Megillith* (Nuclear Blast)

—Is this grindcore or death metal?
—Does he really think that way is there some soul manipulation happening here?
—Do they really know what "lymphocarcinoma" is?
—Does he really think that way is this stuff or is it "tragedy"?
—Can anyone listen to more than 20 minutes of this stuff?
—Do they really go to church?

The Reverend Norman

SUPERCHARGER Goes Way Out! (Estrus)

Whoa! Here it is: the wee Supercharger's second LP! More high-end, lo-fi, low-budget alt-rock for everybody connected with rock 'n' roll. The amazing theme to this sci-fi pack Supercharger have gone *Way Out* on another planet and have come back to attack earth with their steel post-helmets, rars, and punk rock. And what a blitzy it is, folks.

I can truly say that Supercharger, in the fine tradition of the Sonics, the Ramones, the Mummies and a spare few others, have the gift of rock and roll, the talent to write a simple, yet catchy, melodic song with a good beat and the know how to rock it. This embarrases all that is passed of as rock roll these days, concluding that the most, but forgotten what Supercharger do so prominently... namely the sheer e's of rock and roll: energy, electricity, and excitement!!!

Grant Lawrence

HAMMERBOX Numb (A&M)

Hammerbox's new album just plain kicks! The combination of heavy, thrashy rock with a small pop and yay '70s infusion is refreshing to hear. Not many bands can pull off this without losing their heavy edge, oversteering their talents, or sounding dangerously unoriginal.

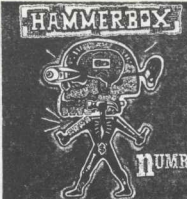
Hammerbox's strong point is

"My column is the first thing I read in *Discorder* (after the first 26 pages)!"

Jürgen, fan from Van. Thank you to all of the letters, faxes, and perishables that you've sent me, once again, the sheer quantity of the response is overwhelming. Greetings to Sara in P.G., Timbo in Everett, USA, the mysterious Kathryn, and all you others!

For starters, I've got to tell you a couple of things about this whole trash record thing. It's pretty much a given that I am not the first to achieve the low points in vinyl—there are a lot of you out there with this weird aberration as well! Of course there's the excellent Dr. Demetrius compilations out there (I forget the label they are on but this cat has done a radio show in California for, oh, about a couple of centuries, spotlighting novelty tunes and responsible for discovering Wail At Yankee and Barnes & Barnes ("Fish Heads") and Rhino Records (despite the very unfun *Have A Nice Day* series), who have put out the great *Golden Throats* compilations ("Celebrity song 'stylings'"), the *World's Worst Records* series, of which I have Volume 1 (with the Novas) "The Crusher," Edith Massey's "Big Girls Don't Cry" and a big pile of others), and very groovy videos. But on the

BUY DIRECT
Importer-to-You



Carrie Ake's intensely fast vocal delivery—the single wait for vocal delivery for the type of music Hammerbox plays, which is one of the major reasons they sound so unique. Most bands in thrashville seem to forget about good vocals in their search for ultimate angst, and we usually suffer for it. Of course, the rest of the band drives the album home by pummeling you with fiery fast punting. This album has no duels songs or pointless demo fills, which is a rare thing these days.

Melo

HUNGRY CROCODILES 6,000,000 Horsepower (Swamptown Records)

I'm well aware that those urges you're leaving are hard to resist but you must try! I know the temptation is great and is slowly smothering you like basket hood kisses. Do not, under any circumstances, assume that you do not want to hear

the Hungry Crocodiles just because they hail from cheater central. This is not the 1993 answer to *Badmotorfinger*! Ten these guys are refreshing like a beach breeze and have arrived just in time to cure me of my premature mid-life crisis. For some reason the Hungry Crocodiles' music makes me feel young, proving that I don't have to grow up anytime soon, and in the horrible event that I do find a horrible or start to feel aged I can just turn this on and kiss my conscience goodbye.

After all, who in their right mind would know what their major should be? It's absolutely impossible to listen to 6,000,000 Horsepower and sit still—I even chew food to it! They conglomerate funk, rap, rasta and rock, you heard it here first, into a screaming barrel of adrenaline monkeys. But the best thing was real handfals as children. They probably wore through sneakers really fast, and by their mouths open but dirt dissected from bits in the teacher's desk. If their mothers hear this CD, even they'll be proud. Immaturity shall make us immortal.

Emma Lauder

WOOL Budswapp (External)

Heavily Nirvana-inspired, this disc manages to reach back into grunge

made a couple of LPs covering the high points in sort of an operatic style. I have no doubt this woman was serious as cancer about doing these songs this way—easily the most excruciating thing I have heard since *The Old Couple Sings*. Her voice can literally reach your blood pressure with each tune!

Favorites on *Success...* are "Yellow Submarine," "Moon River," and "A Groovy Kind of Love." Bright spots on *Greatest Hits* include "Downtown," "Hard Day's Night" (yowl), and "These Boots Were Made For Walking" (super yowl). I can't tell you what the covers look like but, you can be certain, if it says Mrs. Miller, it says quality!

The next one comes from Bill Baker, mentioned earlier, now planted in firmly in Toronto:

The Best of The Fifty Cent Record Shows—Various Artists (indie) These cats beat me out on the compilation thing by a full six years! There are 23 nuggets on this tape, ranging from C.E. Eastwood and Leo Marini doing "Best Thing" from the movie *Paint Your Wagon*, to "The Number 7 Theme Song" (mentioned here by Ethan Minowitz in the March issue). Horrifyingly similar to my samplers (minus the time simulation) are Huey Lewis' "I Want A New Drug"

roots while maintaining a heavy yet commercially viable sound. Anthemic pounding rock 'n' roll that's being (and has been) done to death, but these guys do it well enough to add a few quite memorable songs to an already long list.

Tom Milne

BAD MANNERS Fat Sound (Triple X Records)

Bad Manners are a great party band. They've been around for years preaching a skate punk, preppies and anyone else who would pick up on their sounds. Alias, their studio output hasn't really been able to capture their live energy (then again that's true of many a band). So wait yaguna do!

As stated by lead B.M. Butler Bloodsweat, "the idea for the album was to make a commercial sound out of the music we love." Well, that they have succeeded in doing. Kind of like later day UB40, there are some cuts here that go beyond "commercial" and become bubblegumingly insipid—listen to B.M.'s version of "Stop Making Love Beside Me" and you'll get the drift. Also included are some horrible versions of already horrendous tunes like "Teenager In Love" and "The First Cut Is The Deepest."

All is not lost though, there is some good ska here that will have you tapping at least half of your toes. "Mambo/ka #8" and "Skinhead Love Affair" are okay as are "Voices

and Ray Parker Jr.'s "Ghostbusters"), it is a party tape supreme! If you can find this gem you are one of the elite.

From a person who left me a tape, known only as Kathryn you will be left in the office, should you decide to go get it.

Various 78s/50s/Off-Beat Hits—Various Artists

Kathryn gave me a great home tape of the strangest '78s I've heard. They're well preserved for records from the twenties and most are on the Foxtrox label. Included are two ukelele songs, the hilarious "What? No Women?" by The Happiness Boys, and the classic "I Scream, You Scream, We All Scream For Cream" by Warning's Pennsylvania (I have never heard this one recorded before). She was good enough to supply label info, as well.

The Sonics' snarl is pretty groovy, too, with more ukeleles (I sense a fetish here, Kathryn) than you can shake a stick at. Looks like I'll now have to keep my glossies open for '78s as well in my search for the weird.

Finally, from Saskatchewan, where you can watch your dog run away from you for days, come a couple of novelty nuggets courtesy of Regina promoter Pete Jelencuk:

Bonanza—Lorne Greene (label?) Not much label info supplied but this LP actually sounds like a live jam session from Pop, Hoss, Little Joe and Adam 'round the bean pot. An inspiring ascription of traditional upbeat songs like "The Hangin'

In Your Head" and "Pig Bad." Bloodsweat and co. know their stuff but they try too hard at times, and on this outing that's their downfall. Throughout this CD, they exclude the studs, and someone's sure to work up a sweat, but you won't have to worry about anyone suffering an aneurysm.

Norm van Rassel

THE NEW BOMB TURKS !Destroy-Oh-Boyl! (Crypt)

They've been around for years. Columbus, Ohio's first-rate New Bomb Turks have served up 14 highly-explosive punk-rock shit stompers that will knock you out and knock you out. No joke. Holy smokes, does this one rip! This record is definitely one of the loudest, full-on rock 'n' roll assaults I've ever had the privilege to listen to. These four deranged fucks have managed to blend the psychobilly speed stylings of Gas Huffer and the Reverend Horton Heat, packed with a power-punk in the vein of groups like Mudhoney and the Dillies. So watch out all you of rock 'n' roll disciples, these guys may turn out to be your God!

Grant Lawrence

SILVERFISH Organ Fan (Chaos/Columbia)

Leslie Rankine has got a cool voice and I remembered that she was featured on the last Pigface album, thus I gave Organ Fan a listen. Her voice

is still as cool and primal as ever, but her back-up music, well—sucks—with the possible exception of "Virgilio," none of the songs are memorable. I don't think the members of Silverfish have really mastered the art of harsh thrash, what with all the songs kind of sounding the same. Oh, wait, isn't that the art of really harsh thrash? My mistake.

Cave, they've got potential, these damned. England's heavy metal types, I just think they'd sound better with a more distinct, perhaps more regional, or more gritty sound. Maybe if they were grunge or industrial... The drummer is good but, hey, a band can't be based on voice and percussion alone. (Actually, I think some can but not Silverfish.) With more variety in the guitar riffs or a better producer Silverfish will go far. They can get a huge following if they want it.

Trip



Blues," "Careless Love," and, oddly enough, "Bonanza" and "Ponderosa!" Imagine that. Pete's copy is crystal clear and I figure he purchased it from the parent's record collection. If you find this, expect Dan Blocker, Michael Landon and Pernell Roberts to share equal vocal time with the ol' Voice of Doom!

Telly—Telly Savalas (MCA) This is but one of two LPs put out by this Hollywood sports bar owner/bartender. Big, meaty full-throated old lounge standards are put through the ringer by Telly's massive, one octave range. Listen to "If," "You and Me Against the World," or "Help Me Make It Through The Night" for a

true grasp of the lack of any emotion whatsoever in Telly's delivery! Paradox is none other than Stuiff Garrett of *50 Guitars Go To Hawaii* fame, which explains a lot. For the disco side of Telly check out "Who Loves You Baby." The sheer lack of talent on this album propels it to The Psychosonic Hall of Shame!

That's all for now, kiddies! Keep those letters coming, don't forget about the pamphlets mentioned last month (plug, plug) and the vinyl in your quest for way out vinyl! Oop, gotta go. I'm taking the girlfriend to see *Bad Lieutenant*!

ACCORDIONS! SAVE UP TO 1/2

SAVE UP TO 50% OFF RETAIL PRICES on all new and used accordions. From World's Largest Dealer! 6-day Free Trial! Low Interest! No Sales Tax! Over 80 models! Choose Italian, German, Russian, or American! Free Color Catalog and Free Shipping! Write today!

ACCORDION CORPORATION OF AMERICA, Inc. 2001 N. 1st St., Dept. 100, St. Paul, MN 55109. FREE Color Catalog. Name: Address: City: State: Zip:



CHARTS

MAY 93 LONG GROOVES 50

1 BUTTROLL SURFERS	INDEPENDENT WORM SALOON	CAPITOL
2 ENTRENCEMENT NEUBATEN	TABULA RASA	MUTE
3 SUGAR	BEASTAR	RYKO DISC
4 BEST KISSERS IN THE WORLD	PUDGIE	MACA
5 SAINT ETIENNE	SO TIGHT	WARNER
6 VARIOUS	FREEDOM OF CHOICE	CAROLINE
7 THE SMUGGLERS	WET PANTS CLUB	RADIATION
8 ERIC'S TOP	PETER	MURDER
9 GUMBALL	SUPER TASTY	COLUMBIA
10 THE PEOPLE	JUST KIDDING	C/Z
11 BLASE PASCAL	E-FLITE EP	SEE APOCALYPSE
12 THE MIXES	GREATEST BIBLE STORIES EVER TOLD	EMPTY
13 DISABLE PLANETS	REACHIN'	PENDULUM
14 GOODER PATROL	DUTCH OVENS & TRUCK OFF	LOST & FOUND
15 LEANING HEADS	MY DUMB BODY	ATLANTIC
16 608 STATE	GORGEOUS	ZTT
17 DINGSOUR JR.	WHERE YOU BEEN	SIRE
18 THERAPY?	ABM	SIRE
19 MADDER ROSE	BIRDS E DOWN	SEED
20 KRAMER	THE GILT TRIP	SHIMMY DISC
21 THE AQUA-VELVETS	THE AQUA-VELVETS	BIFTEDE
22 BELLY	STAR	SIRE
23 SONIC YOUTH	SUGAR KANE EP	DGC
24 LUNG	MAGNUM OPATE	ZULU
25 BATTLED ROOSTERS	YEARS OF THE ROOSTER	BATTLED
26 VARIOUS	WRITTEN IN STONE	CARGO
27 PEACE, LOVE & PITBULLS	PEACE, LOVE & PITBULLS	NETWORK
28 DAS KROWN	RAPID FIRE	TRIPLE X
29 VARIOUS	SET IT ON FIRE	DOGMEAT
30 QUICKSAND	SLP	POLYGRAM
31 DIRT FISHMEN	VENA CAVA	C/Z

32 TAR	CLUNCHER	TOUCH & GO
33 GAS HUFFER	INTEGRITY, TECHNOLOGY, SERVICE	EMPTY
34 MYSTERY MACHINE	GLAZED	NETWORK
35 SWIRLES	BLONDER TONGUE AUDIOBATION	TANIGI
36 RETIE SERVIER	PALOMINE	MATADOR
37 COP SHOOT COP	ASK QUESTIONS LATER	INTERSCOPE
38 MEDICINE	MEDICINE	CREATIVITY
39 VARIOUS	THE BEAT GENERATION	RHINO
40 BUSH & POP	FRIDAY NIGHT IS KILLING ME	SIRE
41 WICKED DREAMING DOG	FROM HERE TO YOUR GARDEN	COMPRESSION
42 MIGHTY MIGHTY BOSSONES	SWA-CORE	MCA
43 BRADY BUNCH	IT'S A SUNSHINE DAY	ZOO
44 GREEN JELLO	CEREAL KILLER	REZILLOS
45 REZILLOS	THE (ALMOST) COMPLETE REZILLOS	SIRE
46 KRONOS QUARTET	SHORT STORES	ELEKTRA
47 ROOTS ROUND-UP	STEVY	GROUN-UP
48 SEAM	INTERNAL	TOUCH & GO
49 THE GIRLS	KRENCHING THE BULL	C/Z
50 BAD MANNERS	FAT SOUND	TRIPLE X

MAY 93 SHORTIE GROOVES 35

1 BUM	YOUR DECIPLE	AU-GO-GO
2 MANDOR ROSE	I WANNA SLEEP IN YOUR ARMS	S E E D
3 JALE	I LIVED/TWISTED	CINNAMONTOAST
4 THREE HEADCATS	LOUIS REL	HARDWIAR
5 SHEEP ON DRUGS	MOTOCRIKE/MARY JANE	SMASH
6 SMOUGGLERS	IN GERMANY	SCREAMING APPLE
7 SNEETCHES	AND I'M THINKING	BUS STOP
8 STEEL WOOL	BROOK SNAKE	EMPTY
9 STUMPY JOE	WELCOME BACK	TOP DRAWER PRESENTS
10 EVAPORATORS	WELCOME TO MY CASTLE	NASDAQWIR
11 FRAMPTON BROS	LIKE AN OLIVER STONE	BOGUS
12 PENELOPE HOUSTON	GLAD I'M A GIRL	BLOND
13 DOE	MASTURBATION MADE A MESS OF ME	FEEL GOOD
14 TREEHOUSE	AUGUST 8/DAYS THAT NEVER WERE	BLATANT
15 SUPERSNAZZ	I WANNA BE YOUR LOVER	LUCKY
16 CUB	REP	MNI
17 LUBRICATED GOAT	PLAY DEAD	SUB POP
18 CREEP	A ROOM	SUB POP
19 HUEVOS BANCHEROS	SINNY WITH AN 'S'	LUCKY
20 THE SHAVEN	GIRL I HAVEN'T MET	RANFOSSET
21 THE LEGEND	ROCKAWAY BEACH/DONITS	SUB POP
22 NOSE GREMLINS	MARY DOESN'T LIKE DORM FOOD	GEEMKO
23 CHEATER SUCKS	GOLD DIGGER	REKIDS
24 TADJAWBOX	STATIC	TOUCH N GO
25 CRASH 13	FORCH CRAWMERS	GUARD
26 PEARL JAM	SONIC REDUCER	EPIC
27 GHETTO SCHEET	ANTIFACE	SCREAMING INTELLIGENCE
28 SQUIRT	YOUNG MAN BLUES	RED ROCKET
29 WEDGE	ONE TOO MANY	SLOTH
30 EVERGREEN	FORCE FEED FIVE	CRACKPOP
31 BEST KISSERS IN THE WORLD	SPLIT IN TWO	CHER DOLL
32 CRAYON	VEBONICA LAKE	DEF AMERICAN
33 TUPPER	GIBBYNOT	ESTRUS
34 MACHOMEN	ROCKE	1/4 DICK
35 MULE	I'M HILL	

MAY 93 SINGLE MAGNETIC PARTYCLOTHES

1 WINDOWALKER	"BLACKBIRD"
2 HONEY	"PILLOW KNIVES"
3 MEET DAINY	"GO GO ROUND"
4 STRAIN	"CATARACT"
5 SURFDUSTERS	"HEADLESS BATALION"
6 THE MYSTERIONS	"BEACH BALLS"
7 DEPROGRAMMERS	"WASH YOUR BRAIN"
8 BLASE PASCAL	"SPOTLIGHT KID"
9 FELD DAY	"PET"
10 LOTUS EATERS	"GOD"
11 ROCKIN' ROD & THE STRYCHNINES	"GOOZILLA"
12 THE COMA TOAST	"BLIND AGAIN"
13 THE STROTTERS	"EDGE OF THE WORLD"
14 HORSEY	"GO LIGHT"
15 12 MIDNITE	"BEACH LIFE"
16 G	"WHAT'S YOUR NAME"
17 VINAGRETTES	"I WAS SAVED"
18 ELEPHANTS CHILD	"MINE"
19 MOVIELAND	"CAKE"
20 RAE	"SHUBARI"
21 PASLEY SURFACE	"STAND AND FIGHT"
22 TETH	"LOOK AT YOURSELF BEING"
23 DIE	"30 SEC FLY"
24 PEANUT GALLERY	"IF"
25 GOATBOY	"TUCKER DAVE"
26 LUNG	"SIB"
27 THE MANY	"KINDLING"
28 HEADSLAVE	"SEX BEHOP"
29 DARKEST OF THE HILLSIDE THICKETS	"DIGNIFY UP THE WORLD"
30 NAKED VIBE	"TO THE LIGHT"
31 ASHES	"ROOFTOP"
32 HAYMANNERS	"CHURCH ACROSS THE ROAD"
33 SICKO	"18 SONGS"
34 GOOD COOKIES	"SERVIE"
35 PHIL SMITH	"GOD OF TEMPTATION"

DO YOU REMEMBER ROCK'N'ROLL RADIO? DISORDER CHARTS 10 YEARS AGO.

1 PHIL SMITH	THE PHIL SMITH ALBUM
2 DEAD KENNEDY'S	PLASTIC SURGERY DISASTERS
3 THE MEMBERS	UPRHYTHM, DOWNBAST
4 THE BIRTHDAY PARTY	THE BAD SEED EP
5 ECHO & THE BUNNEMEN	PORCUPINE
6 U2	WAR
7 RANK & FILE	SUNDOWN
8 RAMONES	SUBTERRANEAN JUNGLE
9 WALL OF VODOO	CALL OF THE WEST
10 BLACK UHURU	THE DUB FACTOR

THEY DANCE.

AND TOUCH.

AND PURR.

FOR COOL CATS EVERYWHERE

CITR MOBILE SOUND • 822-3017

AND YOUR NEXT DANCE, PARTY...WHATEVER!

DIALIN' FOR CELEBRITIES

Kevin's Dream Date with Ecubus — A Winner Succumb

As I leaped through the piles of entries, a curly envelope reared its ugly head. Upon opening the letter a warmth surged across my body like uninitiating in a wet suit while surfing. The letter read: "Dear Ecubus, I have never won anything, I will give you special things." My heart almost exploded through my trousers. I had a winner. I called the lucky winner up and arranged a date for Sunday afternoon... with Kevin!

Kevin and I met at the Broadway Skytrain station where we then trained to Columbia and took a bus to the Loughhead Mall. We chose the International House of Pancakes across the road as a dining destination. I ordered 2 eggs, 2 pancakes, 2 sausages and coffee (just like Denny's) and Kevin ordered blueberry pancakes which he doused in strawberry syrup. "Tastes like lip gloss," he murmured between mouthfuls.

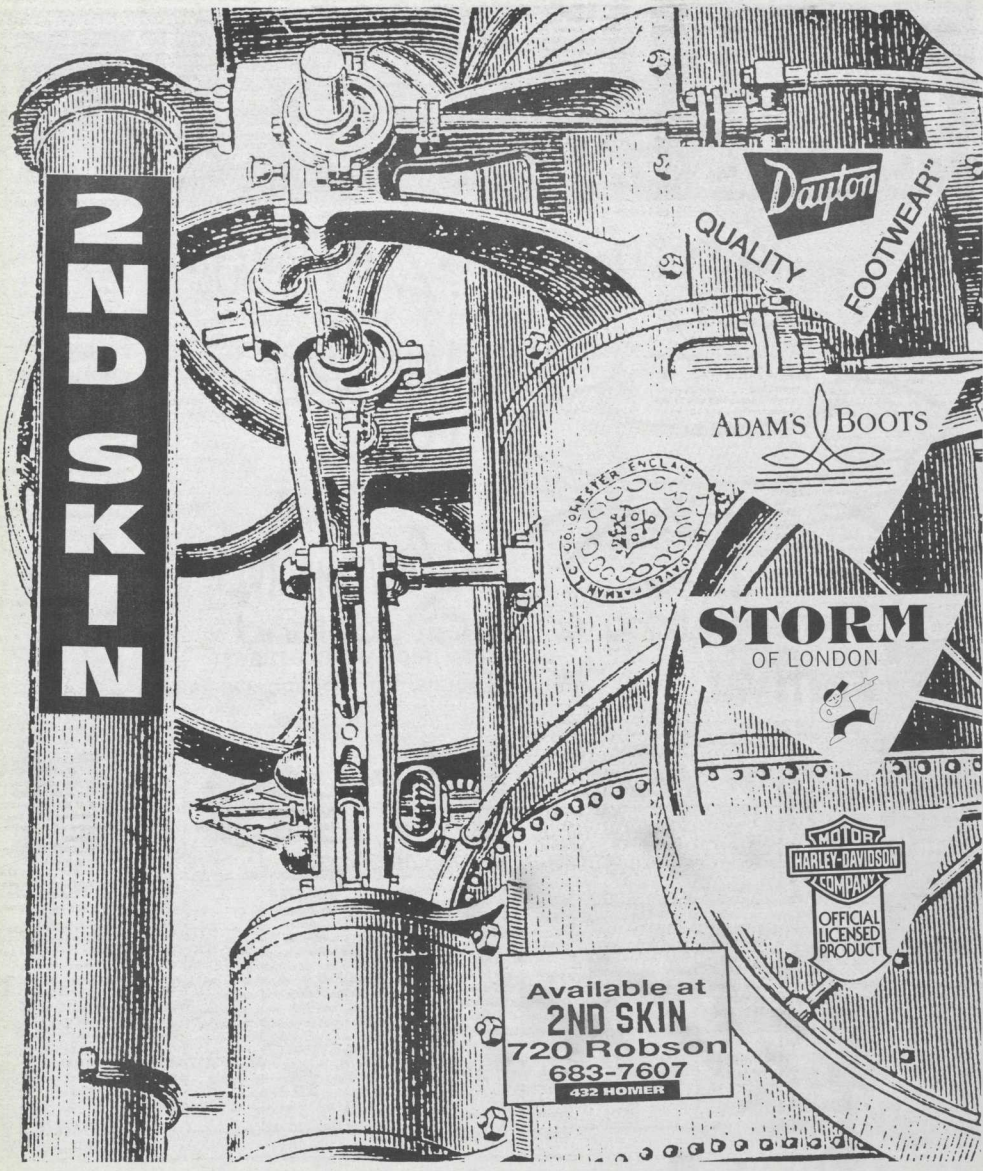
Kevin says he had fun with me. I'm not so sure I had fun—the chafing on my wrists and ankles hasn't gone away yet. Sorry there aren't any pictures but some bastards ripped off my camera gear last month, lousy pricks.

So, boys and girls, that's it for now, Ecubus is moving. But thanks to the wonder of fax machines my name may yet grace the pages of this fine publication. So, in closing, a few truisms to ponder... Bum are the new sweatshirts of college radio. Doomblaxen aren't retro... they never let, I like my eggs poached, Henry. Rollins writes bad poetry and if you leave me now you'll take away the biggest part of me.

Goodnight, Kevin, thanks for the sailor outfit.

Love Ecubus

... at Pitt Gallery...
ON 30 Johnny Clegg, David Baerwald, Lisa
 Hermans, Freedy Johnston, Michael Sarabas at
 the Backstage (Seattle)... V-Con Science Fiction
 Convention at Totem Residence, UBC...



**2ND
SKIN**

Dayton
QUALITY FOOTWEAR

ADAM'S BOOTS



STORM
OF LONDON



Available at
2ND SKIN
720 Robson
683-7607

432 HOMER

ZULU records

1869 W 4th Ave.,
Vancouver, BC
V6J 1M4
CANADA
tel 604.738.3232

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00



CORST 1040
Presents

Return of the Zulu Revue

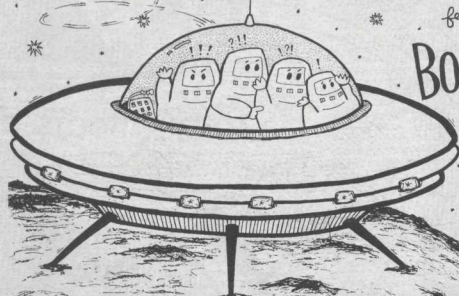
featuring Zulu Recording Artists

BOB's YOUR UNCLE

LUNG

COAL

PERFUME TREE



Thursday May 6 at Graceland

1250 RICHARDS STREET

Doors 9pm 8:50 AT THE DOOR ONLY



switch music WEST
FESTIVAL

Zulu Records features
3 cd listening booths
—try before you buy!

Don't forget Zulu's used
cd and cassette section
—getting bigger all the time

We also stock a variety
of cool magazines —
from the ridiculous to
the sublime, from Sassy
to Maximum Rock'n'Roll,
from Canada and
abroad

Bob's Your Uncle
—Cages—

On CD and Cass from Zulu
Records. Available this month.

All prices in effect
until May 31, 1993

New at Zulu this month

Polvo

• Today's Active Lifestyles

This is music for today's active and chaotic lifestyles — music that refuses to settle into one groove or languish in pop formula. Polvo combine various tones, textures, and noise with an unpredictability to create a unique amalgamation that stands up to repeated listenings. On this, their second album, Polvo have built upon the promise of their first release, "Car-Crane Secret", and are set to move up in the indie rock hierarchy. To quote Alternative Press, "Today's Active Lifestyles" lifts Polvo into the rarified company of Mercury Rev as perhaps America's most inspired rock band." *Wuff said.*

14.98cd/9.98cass
IMPORT



Porno For Pyros

• (self-titled)

We all know what this is all about. Perry Farrell, driving force behind Jane's Addiction and the hotshot that put together the Lollapalooza Festival, has pulled together another band. This has to be the most anticipated release of recent history. Be there when history is made.

16.98cd/
9.98cass

The Posies

• Frosting On The Beater

What's this? A band from the land of Mudhoney, Pearl Jam, and Nirvana that doesn't turn its amps up to eleven? With all the hype about the Northwest scene, one of its best bands has, so far, been sadly overlooked. This new Posies album should change that injustice. First there was "Failure" on PopMama, a huge indie success that got the Posies signed to DGC. Then came "Dear 23", which drew raves and numerous comparisons to classic popsters like Big Star, The Beatles, and The Raspberries. Now we have a new album of delicious sounds, full of wit and brimming with melody. Forget the trends—at the end of the day, when some other scene is being ultra-hyped, it's the music that matters, not the horse hockey.

14.98cd/9.98cass



Reverend Horton Heat

• The Full-Custom Gospel Sounds Of...

What happens when you combine the raw rockabilly sounds of the Reverend and the dimensia of Butthole Surfers: Gibby Haynes? We don't know either, but we're looking forward to finding out. That's right, Gibby has produced the preacher man's follow-up to his wild Sub-Pop, rockabilly, frenzy debut "Smoko 'em if You Gottem". Anyone who witnessed the Rev in action at the Cruel Elephant recently knows the man and his band put on an amazing show. We could explain how the Reverend transcends the rockabilly genre, fusing the rhythms of rockabilly with the full-on assault of grunge, to mold a truly... etc etc—but who cares? Just rock!

14.98cd/9.98cass
IMPORT



Sebadoh

• Bubble And Scape

Hey, didn't "Smash Your Head Against The Punk Rock" come out, like, ya know, just last month or something? And now a new album, "Bubble And Scape". One more reason to doubt your boyfriend—Sebadoh. Seb-A-Do! Your post-modern folk-core saviours—SEBADOH. Your new favorite, dope-smoking, remembrance threesome—SEBADOH. Open chord-tuning saviours of alternative rock'n'roll—SEBADOH. Guitar, bass, percussion, the fire, the wind, the heartbeat—SEBADOH. SEBADOH. SEBADOH. It's not bullshit. A moment of inept grace. Eric. Jason, and Lou. SEBADOH. A heartfelt dream you should know.

14.98cd/9.98cass
IMPORT